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VOL. LX

DECEMBER, 1916

No. 238

The INTERNATIONAL STUDIO

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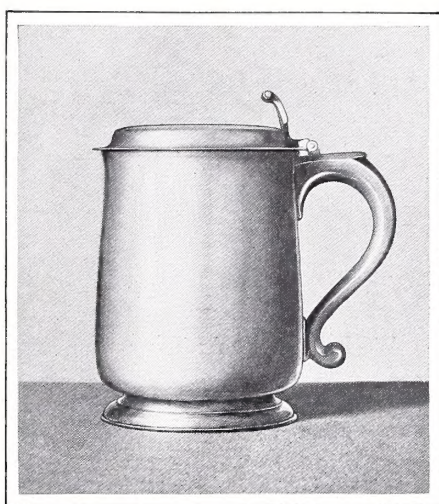
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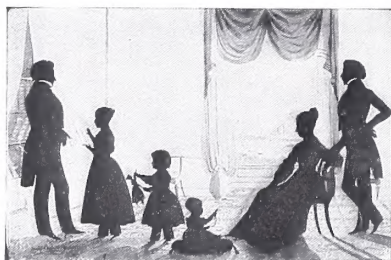
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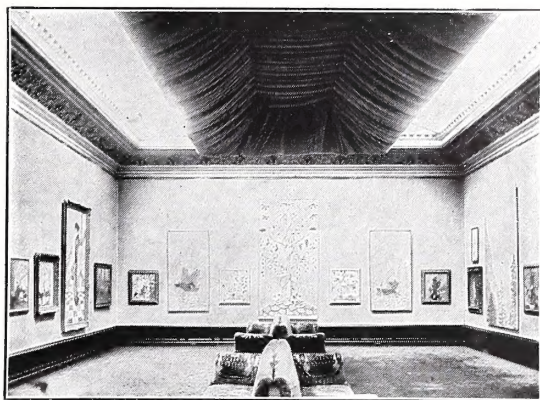
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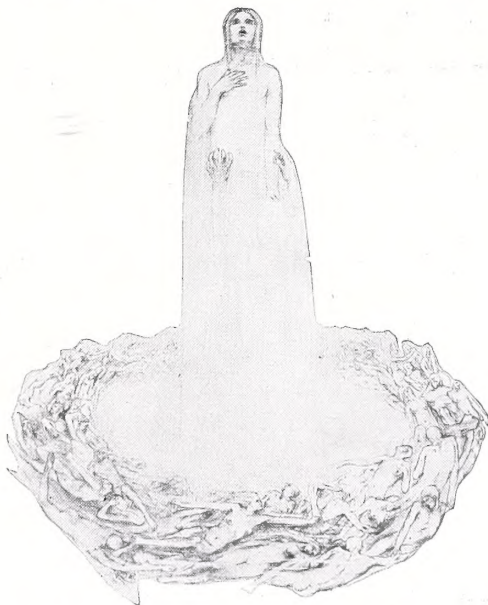
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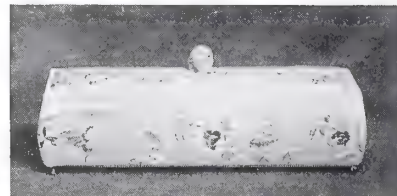
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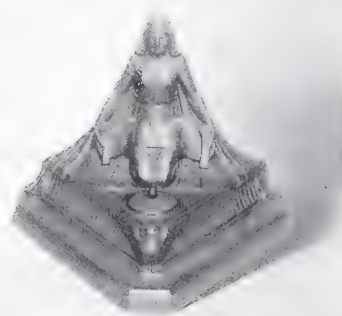
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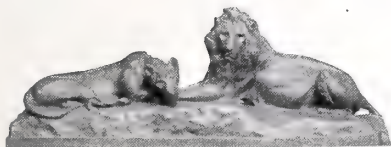
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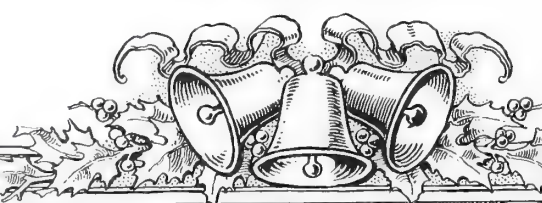
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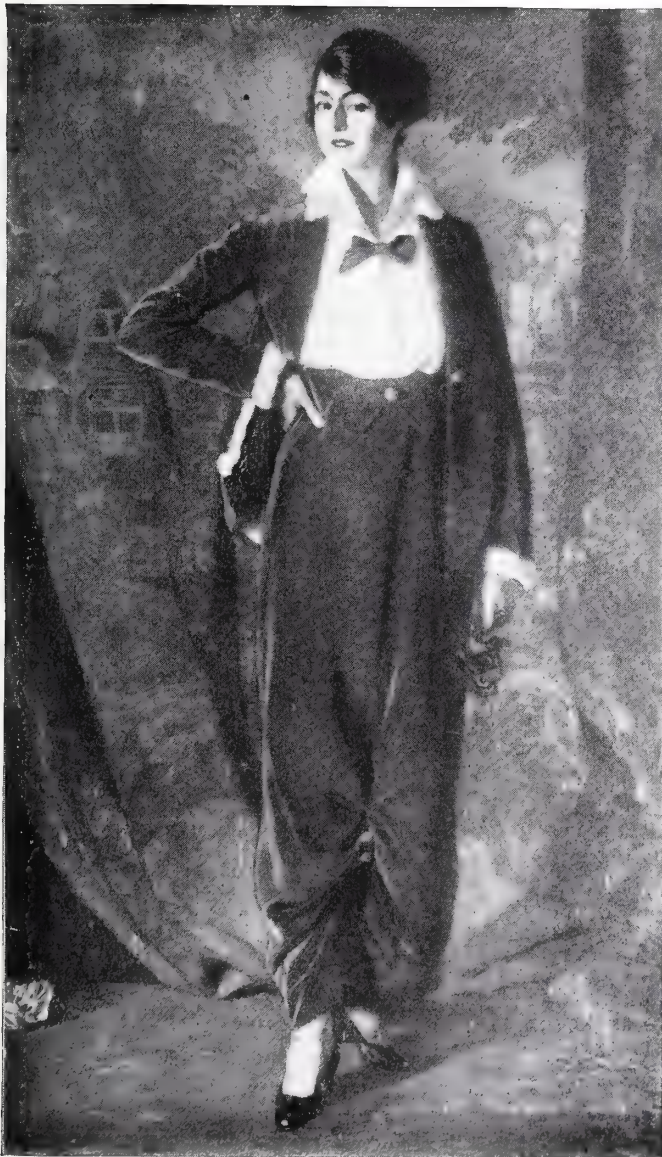
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The INTERNATIONAL • STUDIO •

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DECEMBER, 1916



MARCELLE SOUTY

BY IGNACIO ZULOAGA

IGNACIO ZULOAGA BY JOHN
S. SARGENT—
IGNACIO ZULOAGA'S EX-
HIBITION
BY RAYMOND WYER

AN exhibition of the works of Ignacio Zuloaga is an event to be proclaimed as one of supreme artistic interest. With Spanish courtesy it is to an American painter that he confides the honour of announcing him to the American public. Little more than a word of welcome to this great artist is needful when one is sure that his genius will receive in this country the recognition that it has conquered in the old world. The strangeness and power of Señor Zuloaga's evocations might lead one to consider him as a personality quite unique and unrelated to any past tradition; as a creator of types and of a setting for them charged with an intensity of life strained to a pitch not reached before. But it is in this very excess of romanticism that his link with one of the two main tendencies of the Spanish school can be recognized. Realism, in which it is always steeped, is of course the dominant note of this school, but it has periodically thrown off into the realms of the imaginative some such surprising offshoot as *el Greco*, the mystic, and as the magician Goya. In their hands this persistent, invading realism attacks what is most transcendental or most fantastic, and

XXXVII

Ignacio Zuloaga

gives it a dense material existence. Although Zuloaga reverses the process, we may salute in him the apparition of a corresponding power. His material belongs to reality and is of the earth, earthy; but, as if whirled to another planet, it seems to acknowledge the grip of new laws and to acquire a keener life from new relationships imposed by this great artist's imperious will.

J. S. S.

ZULOAGA! The very name suggests great potentialities, whether in visual contemplation or artic-

painters have so great a range. Every inch of his canvas is pregnant with thought and æsthetic perception. It would be almost impossible even for the most poorly equipped student to sink to trivialities in his criticism of the minutest fraction of Zuloaga's art. Each detail is a colossus within itself, fraught with supreme meaning. Confronting us with a wide range of expression the paintings have qualities that are classical and intellectual, emotional, mystical, psychological; and others that are purely æsthetic. In addition to which he is a great master of technique. I say



SEGOVIA

BY IGNACIO ZULOAGA

ulation it seems to embody so resplendently the spirit of the Spanish master's art. What other name could be so romantic and yet at the same time so realistic, so smooth and so profound! Whisper the name or shout it with full lungs, the possibilities, the range of feeling it affords, are so manifold as well as almost identical with the intellectual and emotional invincibility that is to be felt in every painting in the remarkable exhibition at the Copley Hall, Boston.

More space than I have at my disposal were necessary to give but a faint idea of the significance of Zuloaga's art. The work of few present-day

great advisedly, because his unusual facility is not an end in itself or in the expression of an obvious truth, but because he brings together the harmonious syntheses of a variety of human thought, both cultivated and elemental and ones usually supposed to be diametrically opposed. While one must always respect the effort of the sincere innovator, however radical, one cannot help admiring those who deviate sparingly from the traditional use of form, rendering it much as the ordinary eye has been educated to see it, yet who distinguish and make them intelligible to the best current thought, merely by the power



LOLITA

BY IGNACIO ZULOAGA



NUDE WOMAN WITH RED CARNATION

BY IGNACIO ZULOAGA

Ignacio Zuloaga



BASQUE PEASANT

BY IGNACIO ZULOAGA

of their original minds which are unconsciously susceptible to the intellectual requirements of their age. Yet to many even Zuloaga may prove to be a shock in spite of this obvious reverence for tradition.

For in all of us there is more or less a tendency to believe that the cultivated mind is the one that appreciates the established and time-honoured past. This is not so; the truly cultured mind is the one that can appreciate the innovation, that can see the value of a new thing. To the first idea attaches an air of respectability, but respectability alone has done little for humanity, and in

its usually accepted sense merely props up institutions that have outlived their usefulness, and exist for the purpose of providing moral satisfaction and support for those who have not the power or courage to stand alone. Yet I can see another use, perhaps a very important one for this retrospective tendency. It regulates the speed of progress, although again we can go further and speculate as to whether a system that requires such an expedient is founded on the soundest of principles.

Zuloaga is by no means a dreamer, yet there are many aspects of his art which may contradict this, as any one designation can be contradicted, by work radiating so many qualities. He seeks or finds unconsciously and never avoids the truth, however unpleasant. To do so is weak and servile. He grasps the truth, transplants it on the canvas, brutally if you will, but with a brutality that is so profound that the sordidness and the filth, the spurious atmosphere, the accumulation of make-believe of generations of pretended Christianity crumbles in his hands, leaving nature alone resplendent in the interpretation of a great mind. Zuloaga paints with all the force and power and that freedom from shirking the truth that characterizes Ibsen and Strindberg in dealing with the usually avoided yet most vital problems of life. And, with the exception of such purely individualistic geniuses as Whistler, no art or writing of to-day can live that does not reflect in spirit the big problems the world is trying to solve. Our period is one of introspection the world over, and no creative work can legitimately

evolve from present-day conditions without evidence of this state of the universal mind. And it is in this analytical tendency that lies the hope of the future. The unfortunate thing is that people are misled by words. We use words that are quite inadequate to convey our full meaning. "Art" and "poetry" to most people do not signify two branches of human expression evolving from conditions peculiar to each period and which can never be repeated, but concrete and isolated things done according to a formula, and when I emphasize the idea so much I do not mean that the idea shorn of æsthetic accomplishment is sufficient, but

Ignacio Zuloaga



MY UNCLE DANIEL AND HIS FAMILY

BY IGNACIO ZULOAGA

that the dominating tendencies of our period must inspire our art, and that in addition it must be interpreted by the technical and imaginative capacity of a master. Spanish artists of all times have made use of the intensity of the national temperament to give their art dramatic spirit. This temperament is not confined to the people. It is everywhere, in the cities and villages, in the natural landscape, in the blue of the sky and the clouds, the sculptural forms of the rocks with their eroded maze-like tracks forming billows that roll away and seem to become part of the clouds of similar forms are all mysterious and dramatic.

Let us now turn for a moment to some of the paintings here reproduced.

It would be difficult to say whether Zuloaga is greater in his figures or landscape painting, so much are they akin, so similar is the feeling that pervades both. His landscapes may be described as pictures without figures. In his portrait of Maurice Barrès we see not an unconventional likeness, but one of the finest landscapes in the collection. Yet has the landscape with its multitudinous giant-like detail taken one bit from

the significance of the portrait and the purpose of the painting? No, not an atom. Rather has it helped to give emphasis to the characteristics placing the sitter above the discipline of law, order and convention. The figure in itself does not suggest a very prepossessing character and there has been no attempt to make it so. Yet by the power of the artist to rise above physical consideration and see the significance of life in an abstract way we have not only a commanding personality, but a figure of distinct nobility.

A great favourite with the public is shown above, *My Uncle Daniel and His Family*. It is a painting of great importance whether looked at as a number of individual portraits or as a group. Besides the touches of red, blue and green in one of the women's dresses, the figures are chiefly dressed in black. Still it is by no means a sombre group. The serious face and clothes of Uncle Daniel, splendid in its simplicity, is repeated in the quiet, seated figure of a woman at the left and relieved by the smiling faces of the more smartly dressed young women. The palette and brushes which he holds in his left hand are the

Ignacio Zuloaga

finest piece of still-life painting in the exhibition. No use of high lights on the various pigments spread about the palette or other trick to obtain realistic touches so dear to many who paint. The reverse to the Uncle Daniel painting is *Lolita* with its brilliant colours of red, green, blue, crimson, black and grey; perhaps the most brilliant and daringly painted canvas in the room. In saying this I do not wish it to be understood that the colours in any degree run-riot. Restraint is one of the most remarkable qualities in Zuloaga's work, not restraint by leaving out or modifying but due to a complete control of his medium and a grasp of his subject.

Perhaps in some ways the finest example is *Women on the Balcony*, which unfortunately, cannot be reproduced. It is the most happy, spirited, completely satisfying picture in the exhibition. *Marcelle Souty* is also a charming painting. Alert,

quivering, passionate life is expressed in every brush mark used to build up the figure of this interesting and beautiful woman. In this picture, and in such paintings as the *Basque Peasant* and *Uncle Daniel*, he shows his ability to give the inward character of the subject.

This is the first important exhibition of Zuloaga's work in America and it is an exhibition in which every painting has significance. An important adjunct to the exhibition is the catalogue arranged by Dr. Christian Brinton. It is one of the most comprehensive catalogues which has yet been published. It is a work which has undoubtedly taken much time to prepare. Besides a foreword, by Mr. John S. Sargent, is a long introduction by Dr. Brinton; a list of the paintings, giving every important detail of each one, as well as a list of Zuloaga's art in public collections all over the world. In addition there is



PORTRAIT OF M. MAURICE BARRÈS

BY IGNACIO ZULOAGA



ANITA RAMIREZ
BY IGNACIO ZULOAGA

Ignacio Zuloaga



PORTRAIT OF MME. LA COMTESSE MATHIEU DE NOAILLES

BY IGNACIO ZULOAGA

an extensive Bibliography, and each painting in the exhibition is finely illustrated. Only Zuloaga's signature in facsimile adorns the orange-coloured cover of the catalogue, which carries out the spirit of Zuloaga and is worthy of a splendid accomplishment. Great is the art of Zuloaga and great his name.

R. W.

IT IS thanks therefore in a very high degree to Mr. Kraushaar that the American public has had the opportunity of seeing many notable works by this eminent artist. It will be remembered that some of these were acquired by Mr. Willard D. Straight for his city residence, amongst others *The Gypsy* and *El Corcito*.

In the last four years Mr. C. W. Kraushaar, of New York, has purchased twenty-four Zuloaga's, some ten of these being life-size portraits, and has shown the principal ones in his galleries.

NEWARK AND COLLEONI

WHILST admiring the generosity of the

donor and recognizing the skill and high standing of the sculptor, we fail to understand how it is possible that an American town with a history extending over 250 years, and in the throes of commemorating the fact, should find it necessary to ignore all local and all national history by drawing upon Italy for a replica of its famous equestrian statue. It is a very sorry chapter in American art when a community refutes its own resources and traditions by borrowing from an alien land. What earthly or spiritual connection is there between Colleoni and Newark? Do they suppose that their setting for the statue and their traditional atmosphere can replace the wonderful appropriateness of the surroundings of Venice? It is for these very reasons that the angels weep and that thinking people ask themselves whether this country can ever become something more than a mere repository for expensive art objects. When we set up a Joan of Arc there is a basic excuse, but for Colleoni we can find none whatever.

W. H. N.

Chicago in Art



BACKWATER

BY HENRY B. SNELL

CHICAGO IN ART BY MAUDE I. G. OLIVER

At the risk of seeming trite, Chicago art lovers are proclaiming the current annual exhibition at the Art Institute to be the most important within memory. This excellence they attribute not alone to the merits of the exhibits themselves but in part to the successful—even extravagant—hanging, and in part to the spacious new environment. Indeed the new East Wing plays no inconspicuous role in the appearance of both this twenty-ninth exhibition of American Oil Paintings and Sculpture, and the notable exhibition of American Sculpture, recently seen at Buffalo.

Upstairs the superior overhead lighting enhanced the air of hospitality, and the comfortable extent of the eleven galleries made it possible to hang with ease the two hundred and eighty-nine paintings included in the annual show. Below, in one vast room, the large assemblage of sculpture, brought together at the Albright Gallery

in June by the National Sculpture Society, was installed to advantage. At the close of these two displays, the rooms above were placed at the disposal of passing exhibitions, and the lower gallery, to be known as the Frank W. Gunsaulus Hall of Industrial Arts, will contain most of the applied arts belonging to the museum collections.

Judging from certain examples in this exhibition of American Art, one might assume that symbolism is the goal toward which modern art expression is tending. Not long since, the ideal was to express the spirit of things; before that, it was to represent the actual form; now, however, both form and spirit are giving place to a cult of symbolism—"story-telling," as it were, transmuted to a higher plane, a philosophy rather than an art.

This tendency is strikingly observed in the work of Stanisław Szukalski, a young Pole, to whom the most adverse critics will grant imagination, however sensational they may regard his mind creations to be. Apostle of the Ugly, if you will, this youth strikes a wild, primal note. Unbeau-

Chicago in Art

tiful as his forms are, they are tense with rhythm; the muscles, distorted and exaggerated, suggest the writhing agony of souls in torment. From the relentless, pessimistic legends of his people, this reactionary sculptor finds themes for his plastic allegories—and the wondering crowds try to comprehend.

To the student of æsthetics and their history, the baffling labyrinth of contradictions that confronts him in viewing such an exhibition of contemporary art as this is endless. His desire to be catholic interferes with his freedom of thought; on the other hand, if he possesses freedom and courage, he discovers that he is guided by personal tastes. Whether art should relate an incident, excite an emotion, or represent an appearance, therefore, must be left to that arbiter having sufficient egotism to decide. Philosophers of the past have failed in determining. Meanwhile, young Szukalskis will go on materializing the exotic visions of their brains.

As to whether draughtsmanship, technique, pattern, or idea should be held as the criterion in painting, opinions never were more varied than in this polyglot show of 1916 at Chicago. To overhear among brother craftsmen, for example, only a few of the heated disputes concerning the prizes was evidence of the diversified judgments among those capable of speaking. However, the fact that the jury should include two such independents as Childe Hassam and Willard L. Metcalf was ample assurance regarding the fairness of the awards. "It's because his work is 'classy,'" explains one member of the committee in defense of the disposal of the Norman Wait Harris Silver Medal, which went to Frederick Frieseke for *The Hammock*. "None of the rest of these things you see about, good as they are, belong in the classy class." "It is only a pitiful imitation of Renoir without Renoir's knowledge of values," comments a fellow-painter from the opposite camp. "What difference is it about the drawing?"



THE FALL

BY STANISLAW SZUKALSKI



THE HAMMOCK

BY FREDERIC C. FRIESEKE



A MOUNTAIN COURTSHIP

BY JAMES R. HOPKINS

Chicago in Art

What difference about the subject?" remarks another. "It's like a Whistler symphony—a beautiful *design* whether hanging right side up, sideways, or upside down."

Less disagreement was observed in the case of the first prize, the Potter Palmer Gold Medal, which was awarded to Emil Zettler for his figure entitled *Job*. Every one seemed satisfied about this award—excepting the sculptors. It is a dignified production personifying the Bible character whose name it bears. The simplicity of the work is the key to its impressiveness. If perhaps a trifle robust for the role of the original, the figure in its dejected pose and wretched face, expresses the scriptural *Job's* profound misery.

The fact that this prize and the two Honourable Mentions went to Chicago artists, although the jury consisted mainly of eastern men, prevented any suspicion of injustice. Naturally the local exhibitors were all proud that a Chicagoan had at last won the coveted first prize. Pauline Palmer, whose group of five landscapes evince a decided jump in technique, was the recipient of one of the mentions. Her *Pumpkin Hollow*, upon which the honour was bestowed, is a sunlit corner of a New England village. A free use of the palette knife, fresh, joyous pigments, and a sincerity of delineation attracted attention to this noteworthy record. The other mention was granted to Mr. Szukalski for his figure entitled *The Fall*.

James R. Hopkins received the Norman Wait Harris Bronze Medal for his large canvas, *A Mountain Courtship*. Technically, this work holds its own, but, if its intention is to get away from the literary element in painting, it has failed in its purpose, not having reached beyond the Mid-Victorian period. The Martin B. Cahn Prize of one hundred dollars, which is awarded to a Chicago painter, "without regard to subject," was presented to Walter Ufer, one of a group of local men who have been making new discoveries in the Southwest. Mr. Ufer paints with a directness and knowledge that his Munich training has given him, and *The Solemn Pledge: Taos Indians*, admirably represents his able brush. The clever modelling of the faces is lost in the photograph.

W. Victor Higgins, who took the Martin B. Cahn Prize in 1915, reveals his rich colour sense in *Joan Domingo and the Bread Jar*. Similar subjects, *Purple and Old Gold*, *Taos, N. M.*, and *The Chief's Two Sons*, are rendered by Ernest Blumenschein. From still farther west, Edward



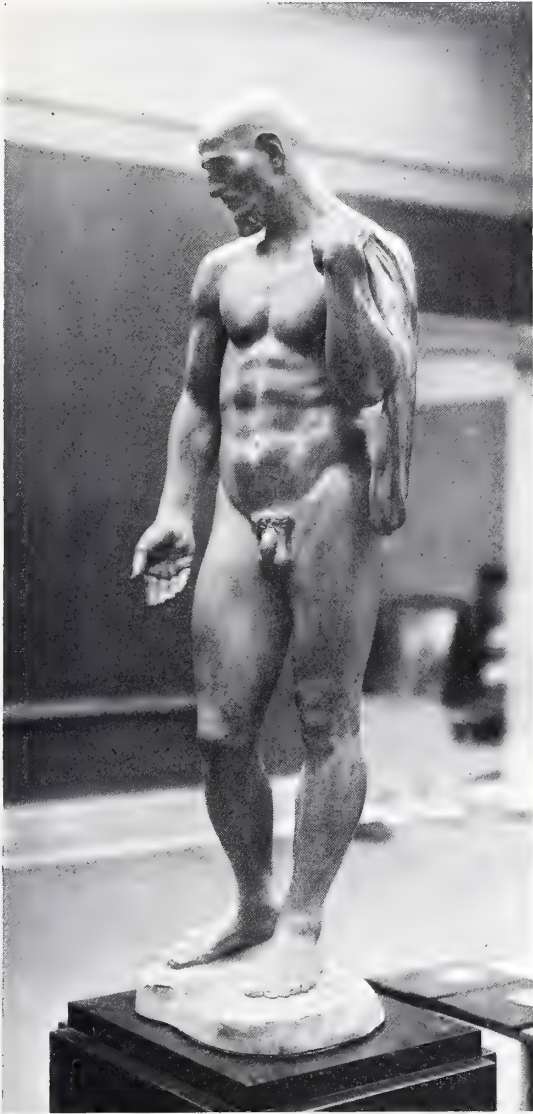
THE SOLEMN PLEDGE
TAOS INDIANS

BY WALTER UFER

B. Butler sent an admirable delineation of *California Hills*. William Wendt offered *The Grove*, a sincerely painted glimpse of western woodland. California also furnished the setting for the strong equestrian production of *Josie of the Hills* by Louis Betts.

Daniel Garber is another distinguished artist who was represented here in his last Academy picture, *Tanis*. The painting of light that seems to enfold the child from behind, as it is refracted in the filmy fabrics of her garments, shows a well-managed treatment of a difficult problem. *The First Voyage*, the one offering by Charles W. Hawthorne, and *The Rocky Shore of New England* by Childe Hassam, reveal the love with which they were executed. Workmanlike in manner, also, is the wharf scene by Henry B. Snell. *Backwater*, the entry name of this canvas, explains the leaden complaisance of the motionless water. The opportunity in this work for carefully related values is seized with convincing results. Cullen Yates in his *Breezy Weather* depicts a sheltered cove away from the shore. While not so spirited as in his customary performance, Paul Dougherty is vigorous, nevertheless, in his rendition of *October Morning*. Friends of Charles Francis Browne were gratified to see that his brush has not been idle during the period of all his recent official connections, as his *Autumn Sumacs* and *September Moonlight* testified. The fresh point

Chicago in Art



JOB

BY EMIL ROBERT ZETTLER

of view by Charles Warren Eaton in his *Assisi* was welcome. The bigness of *Highland Farms, Norway*, by William H. Singer, Jr., was impressive. Edward Dufner in his *Summer Joys*, Gardner Symons in his *Winter Glow* and *Morning Sunshine*, John F. Stacey in *The Village of Ephraim, Wis.*, Wilson Irvine in his three New England records, Hermann Dudley Murphy in his *Mango Trees*, Bruce Crane in his *Last Snow*, Gifford Beal in his *New York Freight Yards*, Ettore Caser in his *Landscape, with Movement and Wind*, Colin Campbell Cooper in his *Palace Gate, Udaipur, India*, Charles H. Davis in his breezy *Over the Hill*, Ralph Clarkson in his *Por-*



THE HARROWER: SUNRISE

BY HORATIO WALKER

trait: Rollin D. Salisbury, Cecil Clark Davis in her *Portrait: George F. Porter*, and Dines Carlsen in his still life, contributed works of notable interest.



Exhibited at Macbeth Gallery
CALKING THE WHALER

BY CLIFFORD W. ASHLEY

Fanciful Drawings of Frederick J. Waugh



Copyright by Charles Scribner's Sons
IN THE CLAN OF MUNES

BY FREDERICK J. WAUGH

SOME REMARKABLE FANCIFUL DRAWINGS OF FREDERICK J. WAUGH BY J. B. CARRINGTON

OF the American artists who have won fame as painters of the sea none have shown greater mastery of wave forms, of the effect of storms in mid-ocean, the break of great waters on rocky shores, than Frederick J. Waugh. He has been known for years as primarily a marine painter and his sea pictures have been seen and admired and bought in the exhibitions throughout this country and England. One of his canvases that thousands have admired is in the famous Hearn collection in the Metropolitan Museum, New York, *The Roaring Forties*. It is a scene way off-shore in deep water where the winds have stirred the profound depths. The heave and immense power and weight of great ocean waves are expressed with wonderful fidelity.

Many who have known Waugh only by his sea pictures have from time to time been surprised by his adventures into other fields. Several years ago visitors to the National Academy Exhibition on Fifth-seventh Street were confronted by a large picture in the place of honour on the north

wall of the Vanderbilt Gallery called *The Buccaneers*. It was startling in its bigness, dramatic action and vividness of colour. The foreground showed the deck of a vessel being boarded by a villainous crew of pirates, costumed in brilliant hues, and "armed to the teeth" with cutlasses and pistols. In the background was the heaving sea with another big captured vessel. This picture was awarded the Thomas B. Clarke prize. In 1915 Waugh again surprised his friends by sending to the Academy a figure painting that he called *The Blue Cascade*, a fanciful arrangement of nude figures against a background of falling water.

Waugh's father was an artist and it was but natural that the boy should in due time follow in his father's footsteps, not as a painter of portraits, however, but with very different purposes. Waugh says, as a boy he was always dreaming, always living in his fancies, but that his chief interest was in natural history with an especial fondness for reptiles. He spent a number of years in London painting, and during the Boer War drew war pictures for the London weeklies. It was during these London years that he began to try his hand at writing fairy-tales, and drawing *The Whikkies*, a race of little people born of his imagination.

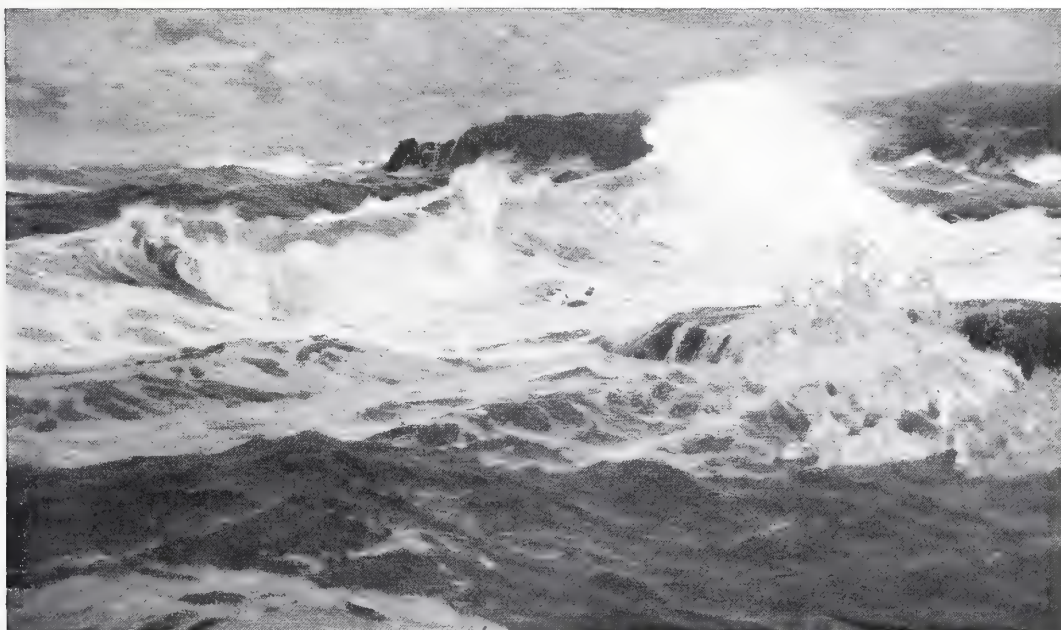
Fanciful Drawings of Frederick J. Waugh

Some of these early drawings show that Waugh had already a remarkable gift as a draughtsman and a very unusual command of line. But very few, even among his intimates, knew that he was capable of such invention, fancy and skill in delineation as he shows in his remarkable book, written and illustrated by himself, just published by the Scribners, "The Clan of Munes." These Munes are created out of pieces of weather and time-stained bits of spruce-tree roots the artist picked up while painting marines on the island of Monhegan.

No one but Waugh, probably, would have seen the grotesque little figures and gnome-like faces,

the making of these same little wood people and getting ready to model them in clay.

One's first thought in looking at the drawings will be that they make you think of Rackham and Dulac, but they are absolutely original and distinctive. You are at once struck by their ingenuity, their masterly draughtsmanship; and the longer you look at them, the more wonderful they seem, for you keep discovering queer little faces peering out at you from the gnarled roots of old wind-blown trees and from the caverns along the wave-washed rocks. In a recent letter to the writer Waugh gave this account of how the Munes came to be:



Owned by the National Museum, Washington, D. C.

WESTERLY GALE

BY FREDERICK J. WAUGH

and probably no one but Waugh would have thought of, and had the patience to put them together and make drawings of them. He has made them live in a world of their own, and yet in a world related to the sea the artist loves to paint, as well as in the world of fancy on whose borders he has always lived. A very well-known landscape painter who recently spent a day with Waugh in his delightful studio home at Kent, Conn., said he thought they were among the most remarkable drawings he had ever seen, and that Waugh couldn't think of his paintings just now but had become a member of the Clan of Munes himself, was giving all his time and thought to

"All through the earlier years I spent in London I wrote fairy tales, numbers of them, and after they had all come back to me again, I took a notion to burn them up, which I have kicked myself for since, knowing some of them had stuff in them. However, I still retain the ideas, and having gained power to express them, a thing I always believed I should one day achieve, I do not feel that they are entirely lost.

"The Munes started two summers ago in Monhegan, where I spent several months, both painting the sea, and gathering the various pieces of spruce-tree parts, and making the first drawings. I began by seeing little people with queer tall

Fanciful Drawings of Frederick J. Waugh

caps and then I made careful drawings of roots and placed these little people near them, and by and by I began to think it would be a good plan to form a story or a series of stories about these drawings. I had made about ten of them before I left Monhegan. When I came back from Monhegan with those drawings and some large boxes of Mune parts the following winter, I made the

ture form, for I have always been a sculptor by nature, it being easier to me than painting or drawing, and I studied modelling under Thomas Eakins in the Pennsylvania Academy.

"To sum up all, I now find myself a successful sea painter in possession of a new vocation, which is really older than the marine painting, being the thing I was born with. What it will lead to is to be continued in our next."

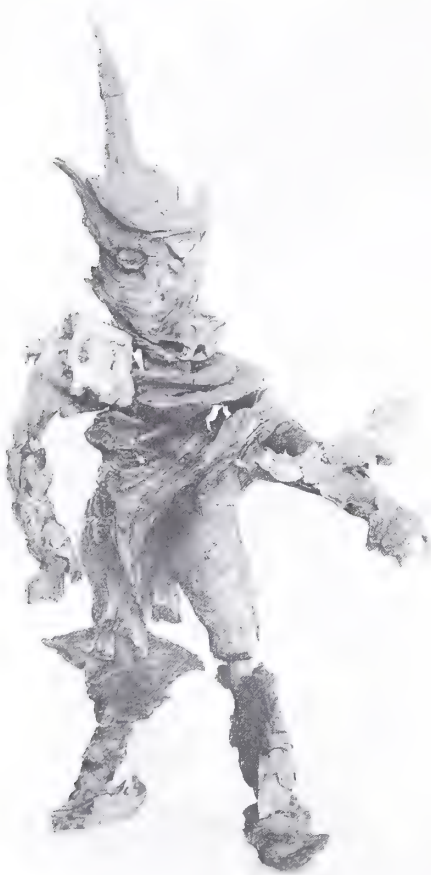
DR. HANEY ON INDUSTRIAL ART

"OUR industrial art instruction, the country over, is shockingly deficient. Even New York, the biggest manufacturing city on the continent, has no industrial art school of its own.

"We do not even know how far we are behind and so have taken practically no steps to unite our forces which might lead for industrial art supremacy. Before the war these lessons were apparent, but as the war has progressed our failure to recognize our industrial art opportunities has become more and more clear. Our art societies should unite to advance the industrial arts. Most of our artists in the trades are mere copyists, sponging on the work of men in Paris and other Continental cities. There is no need of this. We have the skill, but we do not know how to use it. Twenty-five years ago there was virtually no market for American landscapes. A canvas had to bear the mark of Paris or Munich upon it to be acceptable. Thanks to intelligent action on the part of a few scores of people, the American landscape school is now known throughout the world, and the American landscape painter has reaped the reward of this recognition.

"Exactly this same thing is possible along the lines of industrial design. What we need is co-operation between art society and manufacturer. We need an industrial art committee of the Board of Trade; an industrial art committee of the Board of Education; an industrial art committee of the Fine Arts Federation. We need scholarships for talented pupils; we need industrial art courses in a dozen different high schools in which these pupils can early be trained. We need an industrial art school of our own with a dozen to a score of different courses, forwarding the student directly into the industrial art trades.

"All this costs money, but more than this, it costs interest and attention. The money it costs is not a tithe of what the city loses yearly."



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A MUNE

BY FREDERICK J. WAUGH

pieces of wood into figures in my Montclair studio, and then made more drawings of them. All this time I'd been despairing of ever being able to write appropriate stuff to go with the drawings, until one evening the whole thing dawned upon me and I wrote the first draft of the story which I afterwards, as you know, corrected and slightly changed. I am going to model in clay some of the characters in the story and use them in sculp-

The Paintings of Lucien Pissarro

SOME NOTES ON THE PAINTINGS OF LUCIEN PISSARRO. BY J. B. MANSON.

LUCIEN PISSARRO, better than any other painter, illustrates the force of Carlyle's dictum that "the poet can never have far to seek for a subject; the elements of his art are in him and around him on every hand; for him the Ideal world is not remote from the Actual, but under it and within it: nay, he is a poet precisely because he can discern it there." This faculty of finding, in the beauty of everyday life, material for the exercise of their art was a characteristic, from the beginning, of the Impressionist school of painters. The general tendency to underrate this power is due to the fact that it is so seldom realised that a painter expresses his vision through the medium of form, colour, line, tone, etc., and that these qualities may be manifested in a back street of London with as interesting character and with as profound signifi-

cance as under the limpidity of a Venetian sky or in the mystery of an Alpine gorge. It is all a matter of relationship.

With the original group of French Impressionists Lucien Pissarro was intimately connected. His father, Camille Pissarro, was the most subtle and most sensitive artist of the group. His delicate perception and exquisite feeling have not inherent in them the power of attracting attention on the walls of exhibitions, which are places, at best, for the display of violence. So his work, by reason of its incomparable qualities, has been long in winning full appreciation. These qualities his son has inherited and developed in his own personal way.

Camille Pissarro had a passion for Nature which amounted almost to pagan worship. His son has the same love of Nature, modified by a certain intellectual quality. And his point of view is different. It is this love of Nature which is at once his strength and his weakness.



"THE RIGGS, BROUGH"

BY LUCIEN PISSARRO

The Paintings of Lucien Pissarro

The criticism has been made, in connection with Impressionist painting, that a transcript of Nature, however true it may be, does not satisfy the claims of Art, but such a criticism seems to be based on a misconception of the nature of Art; for a work of art may be a transcript of Nature in the sense that the painter has found all he wants in a natural scene as it stands. The quality of his painting, as a work of art, depends on what the painter has got out of his subject and what he has given to it; in short, the essence of the thing is the feeling displayed in the artist's work. The failure of a picture to be a work of art is not due to its subject, whether that be a transcript of Nature or the most ingenious arrangement of it: it is due to lack of feeling or inability to express feeling. Pissarro's paintings are not only works of art but intimate personal documents which form a sort of autobiography in paint; for always they represent states of feeling, however much they, for a multitude of reasons, may vary.

A complete appreciation of Lucien Pissarro's

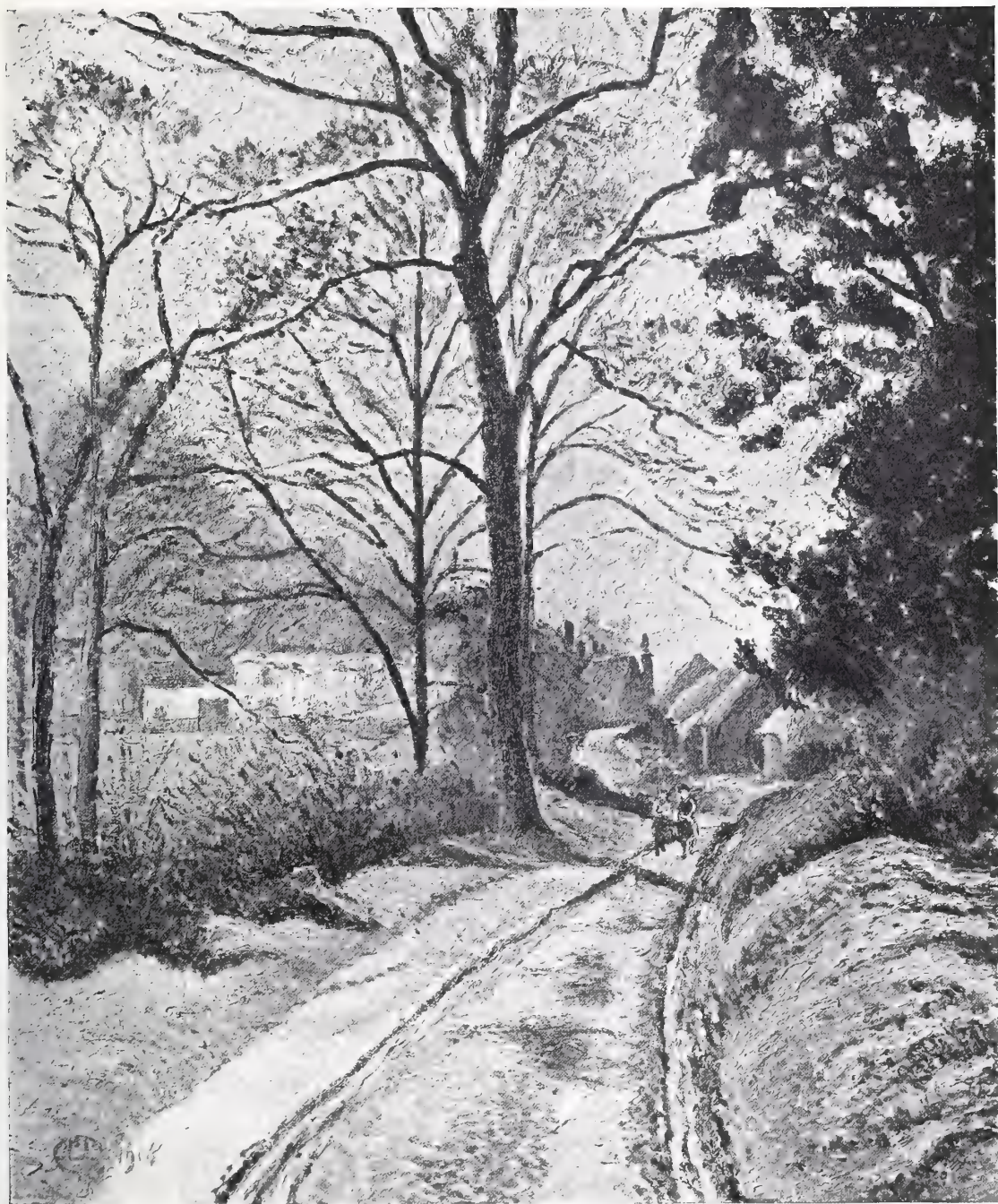
work would involve, inevitably, an examination of the principles of Impressionism and some notice of the practice of them in England—a movement which owes so much to Pissarro's influence and example. Impressionism, were it only in the direction of colour, has permeated the more vital part of modern art expression. Even those sections which cannot be said to be essentially Impressionist in character owe much to its influence, particularly in regard to the artist's relations to Nature.

To the general public and to the picture-mongers of Burlington House the name of Pissarro is naturally not familiar, and would be anathema if it were. Official art is a contradiction in terms, and Pissarro has avoided rather than sought popularity, for popularity has nothing to do with Art except as a measure of its badness. A lack of appreciation of Pissarro's work exists, it is true, among some people of notable taste and intelligence; this, however, is not a remarkable phenomenon in the history of Art. It is due



"THE HAYSTACK, FISHPOND, DORSET"

BY LUCIEN PISSARRO



"CROCKHURST LANE,
COLD HARBOUR." BY
LUCIEN PISSARRO

The Paintings of Lucien Pissarro

partly to misunderstanding but may be better accounted for by the fact that his uncompromising search for truth and the clear, logical statement of it result often in the ignoring of time-honoured shibboleths and an unlikeness to those conventional notions of what a picture should look like which seem to be ingrained in the English character. Clear statement, too, it would astonishingly appear, is held to be incompatible with the romantic in art, whatever that may be. Vagueness in literature whereby the meaning is obscured would indubitably be condemned, but in the art of painting it is apparently held to be a virtue. Even the term Impressionism is so little understood as to indicate, in many cases, something blurred, formless, and without decision. Nothing, however, could be more opposed to Pissarro's work or to the principles of Impressionism, the method of which is based on a careful analysis of colour values, a practice which holds no place for the charlatan.

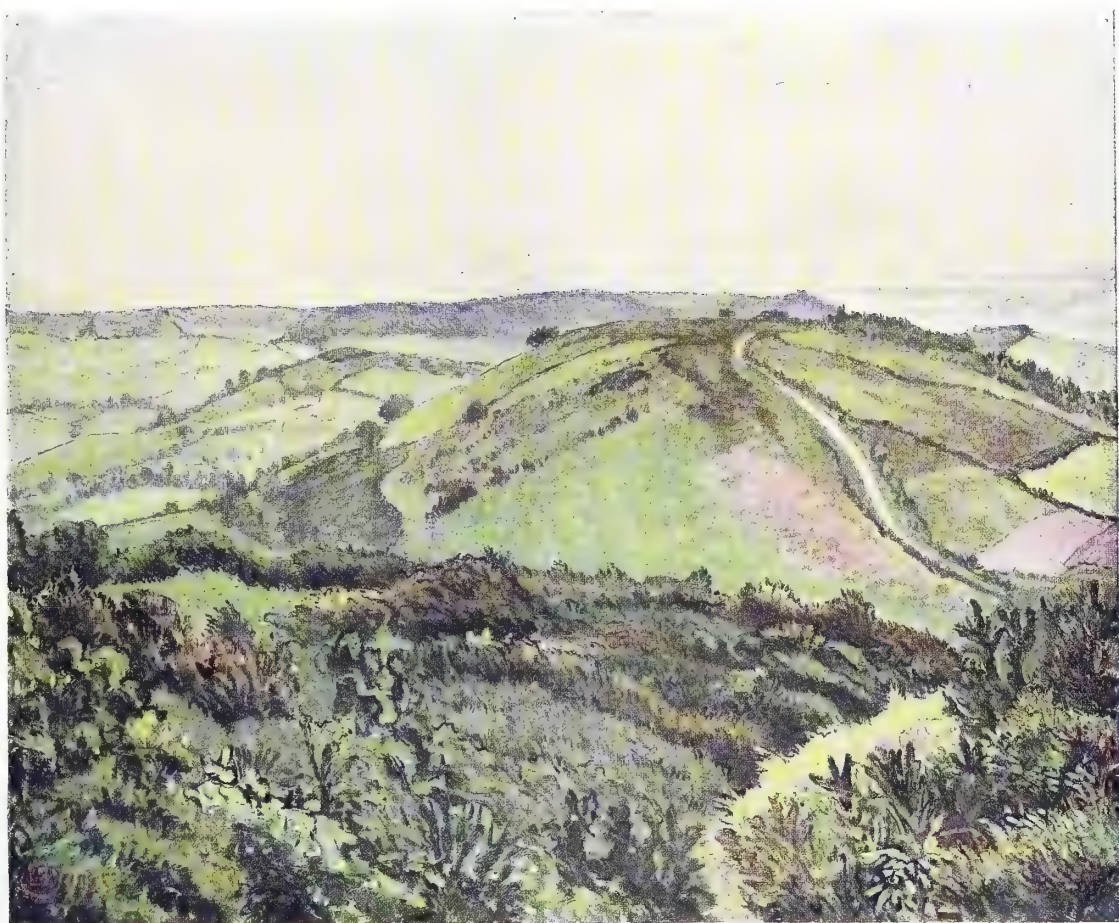
There are logic and significance in all Pissarro's

work. Had it nothing more than this a Pissarro painting might be admirable enough, yet fail as a work of art. But these characteristic qualities, while on very rare occasions failing to support a nobler edifice, form merely the basic quality of all his work, on which have been erected what are some of the most delightful lyrical paintings in modern art. There have been, it is contended, moments when his conscience—his love of the literal truth—has made a coward of him in the matter of composition. It may be that a reverence for Nature and a determination to take it as it stands have, in uninspired moments, prevented the transplantation of a tree or the removal of a mountain when such an act of artistic gardening would have improved his picture. Possibly a detestation of academic rules may result in the production of an unfamiliar composition and provoke such annoyance as was caused by Degas when he had the audacity to permit a falling curtain to cut off the heads of his ballet girls and show only their feet.



"SEA VIEW, FISHPOND"

BY LUCIEN PISSARRO



"VIEW FROM THE HILL, FISHPOND."
OIL PAINTING BY LUCIEN PISSARRO.

The Paintings of Lucien Pissarro



"HIGH VIEW, FISHPOND"

BY LUCIEN PISSARRO

Minds which are limited by strict rules must expect to be annoyed at times. A painting on a limited space involves certain conditions of design. A composition must be self-contained, but these rules exist in the artist's own mind and are part of his personality. Inadequacy of composition has been alleged against Impressionist painters as a whole, and Pissarro has not been exempt from this. Design is expressed by colour as much, if not so obviously, as by line and mass.

When Lucien Pissarro first worked in England in 1890 he was thoroughly imbued with the spirit of what may be called lyrical Impressionism. Probably no other painter ever had so strict a training in the study of colour values—a study which still absorbs him. He had practised *pointillisme* for the sake of studying the most subtle gradation and variety of natural colour effect. Those early paintings have a depth of colour and a realisation of atmospheric effect which are unrivalled. The handling is sometimes minute.

The pictures are built up tone by tone with an effect of breadth, and are radiant with colour, light and atmosphere. The knowledge acquired in these studies was invaluable. It gave him that sureness of analysis, that exactitude in the matter of colour values, which never fails him even in the moments when he is most instinctive and subconscious—and no painter is more subconscious in his work. To work freely in this way an artist must be completely master of his method. A well-trained mind stored with the results of years of study prompts the hand to the immediate expression on paper or canvas of the artist's feeling and ideas. It is this intimate co-ordination of hand and mind which gives to Pissarro's work a distinctively personal feeling. In regard to this faculty an ingenuous critic has said that Pissarro's pictures have something of that quality which one sees in the work of children: the power sincerely, simply, subconsciously to express the essential character of things. It is a rare gift, one which

The Paintings of Lucien Pissarro

cannot be cultivated, undreamed of in the philosophy of those who paint with one eye on the public taste and are concerned, at the moment of working, chiefly with how Turner saw or what Constable did. This expression of a simple and sincere mind (how rare in these days of Vorticism and other depravities!) which appears so naïve has nothing in common with that self-conscious naïveté (save the mark!) introduced by Mr. Roger Fry under the generic title of Post-Impressionism and practised to-day by so many smart young men who try to draw like children and succeed only in painting like navvies.

Pissarro's method is admirably adapted to the realisation of his vision. In fact it is moulded and developed by his ideas: it has grown according to his needs and is still growing. The relationship of the technique to the idea (though these things are truly inseparable) is of paramount importance. Certain ideas can only be expressed by a certain technique, for the expression and the idea are one. The cultivation of a special method for its own sake—the vice of later modern art—is a symptom of decadence.

In 1893 Pissarro had settled in Epping to the painting of landscapes and trees. It was a period of simple joy in Nature, of delight in the varying effects of light and atmosphere whether suffused with sunlight or refracted by morning mists. These pictures have that quality of *intimité* which is characteristic of Impressionist painting. A typical painting of this period, *The Garden Gate* (1894) possesses the qualities of great art. Its ingredients are of the simplest—the garden path, the white gate, and the trees beyond bathed in the sunlight. It is a song of the morning in which truth and beauty are one. This picture was only one of many. *The Yellow Tree* (1894) and *An Essex Hall*

of the following year were poems in colour, and there were others too numerous to be named here.

The gradual development of his work has led, through a closer and more compact organisation of colour values, to the expression of greater solidity and a more marked definition of planes, possibly with less saturation. It has become more intellectual. It is impossible here to trace Pissarro's development through all its stages. The pattern or composition is, in his work, an integral part of the colour and depends upon it, but the subtlety of his colour-expression practically defies reproduction.

Nor has it been possible, in these brief notes, to consider his work as a wood-engraver and designer. The "Eragny Press," for which he designed the type and where he prints his beautiful books, is famous in both hemispheres. His work in that direction would demonstrate his incomparable taste in a manner which would reveal him as an artist and creator of the first rank.



"ROWEMOUNT, COLD HARBOUR"

BY LUCIEN PISSARRO



“EDEN VALLEY, BROUGH ”
BY LUCIEN PISSARRO

The Arts and Crafts Exhibition

ARTS AND CRAFTS AT THE ROYAL ACADEMY. (*First Article.*)

THAT the eleventh exhibition of the Arts and Crafts Society is held at Burlington House is a matter for congratulation not only to the Society which obtains gratuitously the use of the finest galleries in London, but to the Royal Academy whose generous action may pave the way to a

taste is low, and it is true also—I have it on the repeated assurance of apologetic vendors—that with us the ugliest objects have the largest market. Nevertheless the amount of good artistic production in connection with industry (I purposely speak of this first) has grown in an extraordinary degree within the last score or so of years, and through the initiative, mind, of a mere handful of enthusiastic and highly gifted men. In a proportionate degree also has the number increased of those who accept and desire it, and this growth has been steady and organic, and is of the best augury. Now the increase in the number of those who desire good work and the concurrent development of their critical sensitiveness in matters of taste stimulate in their turn the energies and sustain the upward efforts of the producers; and thus through action and reaction a condition of things shall be slowly and surely evolved which shall more nearly approach that general level of artistic culture and artistic production so anxiously desired by us all. It is in the hastening of this desired result that we invoke, not your sympathy alone, but your patient, strenuous aid."



LANCASTRIAN LUSTRE VASE.
DESIGNED AND PAINTED BY R. JOYCE (PILKINGTONS)

greater unity of effort among artists in the near future. The suggestion that the Arts and Crafts Society should be allowed the use of the Academy galleries was originally made as far back as 1888 at the first Congress, held at Liverpool, of the National Association for the Advancement of Art and its application to Industry. The Liverpool meeting was held in December, and as the first exhibition of the Arts and Crafts Society had been opened a few weeks earlier at the New Gallery, Leighton as President of the Congress referred to it in his opening address, and admitted that the men by whom it was promoted had already done much to improve and elevate the taste of the community.

"It is true," said Leighton, "that certain specific attributes are, or seem to be, feeble in our race; it is true, too true, that the general standard of



LANCASTRIAN LUSTRE VASE.
DESIGNED AND PAINTED BY R. JOYCE (PILKINGTONS)



ALTAR FOR A MEMORIAL
CHAPEL. BY JESSIE BAYES

The Arts and Crafts Exhibition



LANCASTRIAN LUSTRE VASE.
DESIGNED AND PAINTED BY G. M. FORSYTH
(PILKINGTONS)

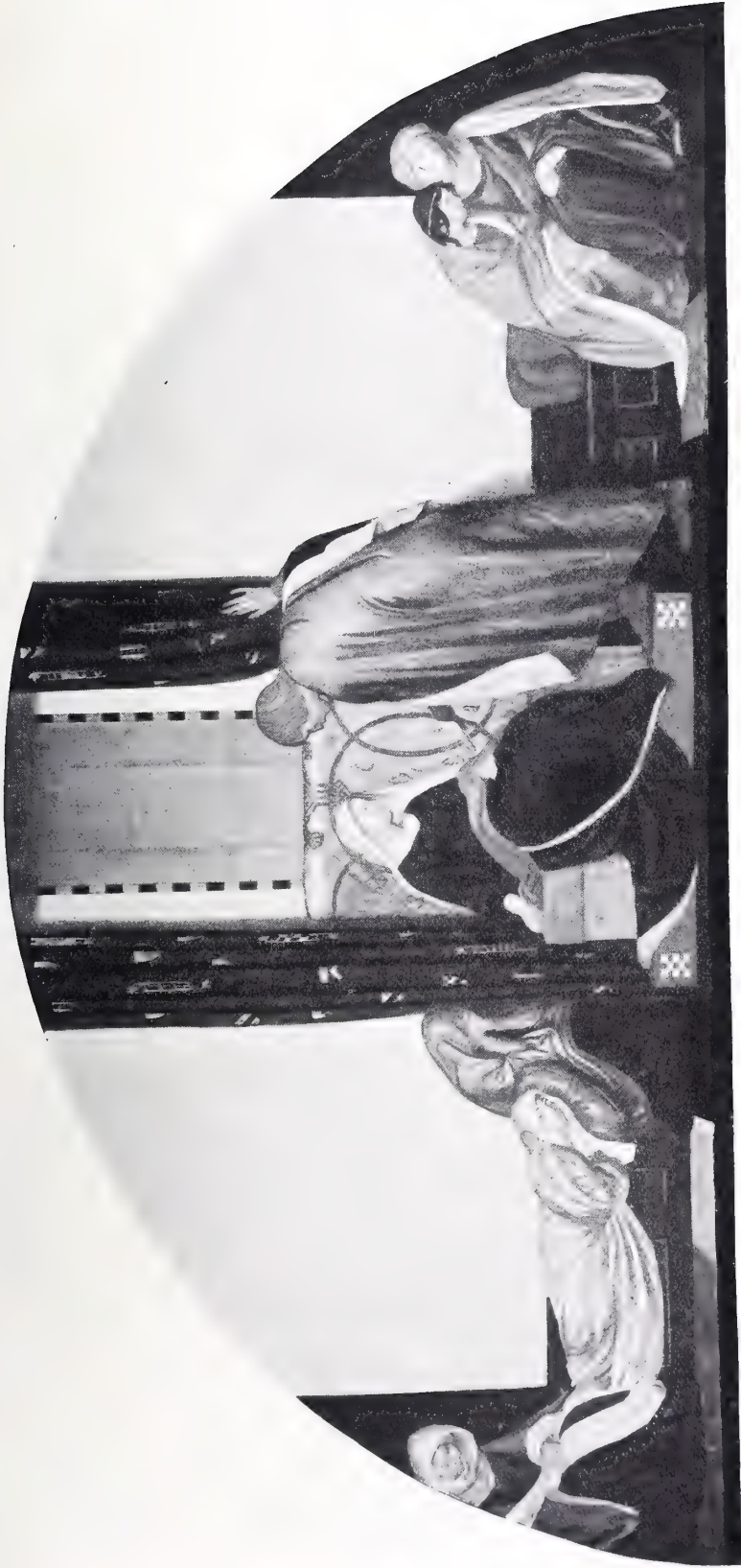
Leighton's appreciatory comments were gratifying, as may be imagined, to the members of the newly founded Arts and Crafts Society, who attended the Liverpool Congress in considerable numbers. Four of them, Walter Crane, William Morris, Lewis F. Day and Mr. Cobden-Sanderson, read papers at the Congress, and the President of the Arts and Crafts Society acknowledged—perhaps with a shade of cynicism—the gracious things that had been said of the work of himself and his fellows. Crane's address to the Congress on the Applied Arts included some criticisms on the tendencies of the teaching of Burlington House, and he followed these by thanking Leighton for "at least the verbal recognition" extended to the arts and crafts of design and the claim of those who work in them to the title of artist.

"It may seem," he added, "that I have been saying hard things of the Royal Academy. Well, here is a splendid opportunity of proving the reality of its new grand enthusiasm for the arts and crafts. Why not lend the noble galleries at Burlington House to the Society I represent, for the Exhibition of Arts and Crafts we are going to hold again next autumn? I throw out this as a suggestion."

Crane knew well enough that his suggestion would not be adopted, or for a moment considered seriously, for it was unthinkable at that time that the exclusive and all-powerful Academy would lend its galleries for an exhibition of the work of another Society—a Society, too, whose aims and ambitions were not in agreement with those of the majority of the Academy's members. But Crane's proposal, extravagant as it seemed twenty-eight years ago, was never entirely lost sight of, and the idea of its adoption in some form has been revived more



LANCASTRIAN LUSTRE VASE. DESIGNED BY WALTER CRANE.
PAINTED BY W. S. MYCOCK (PILKINGTONS)



"THE AWAKENING."
MURAL DECORATION BY
R. ANNING BELL, A.R.A.

The Arts and Crafts Exhibition



LANCASTRIAN LUSTRE PLAQUE. DESIGNED BY WALTER CRANE.
PAINTED BY C. CUNDALL (PILKINGTONS)

than once, most definitely seven years ago before the exhibition of the Arts and Crafts Society held in 1910. In each case it was opposed successfully, but this year what had hitherto been impossible was accomplished easily. It so happens that on the present Council of the Royal Academy there is a majority of men of advanced views, and in a conversation between one of these and Mr. Henry Wilson, who has succeeded Walter Crane as President of the Arts and Crafts Society, the question was raised of holding an exhibition at Burlington House.

The Academician suggested that Mr. Wilson should approach Sir Edward Poynter on the subject, and accordingly a meeting between the two Presidents was arranged. Sir Edward, a painter intensely interested in decorative art and its application, and possessed of far broader views on art generally than his critics credit him with, fell in at once with Mr. Wilson's

scheme, which was soon after accepted by the Royal Academy Council, and its acceptance ratified, though not without some slight opposition, by the General Assembly.

Mr. Wilson's plan for the exhibition is larger and bolder than anything that has been carried out before. In none of the preceding exhibitions was there any general scheme. The exhibits were arranged to the best advantage in the galleries and the whole was a collection of contributions by individual workers, of great interest occasionally but with no more cohesion or combination of effort than is to be seen at an exhibition of the Royal Academy or the New English Art Club. Mr. Wilson's idea is to show the individual contributions as usual, and in addition to remodel the Academy galleries by building up inside them a great scheme of planning and decoration

in which the united efforts of the architect, painter, and sculptor are displayed.

It is a fine idea, and Mr. Wilson, who is himself responsible for the architectural arrangement and much of the decoration, has received the loyal support and active assistance of numbers of artists, some of whom must have devoted months of



LANCASTRIAN ROSE BOWL. DESIGNED BY WALTER CRANE.
PAINTED BY W. S. MYCOCK (PILKINGTONS)



"THE ARTS." MURAL DECORATION BY
MAURICE GREIFFENHAGEN, A.R.A.

The Arts and Crafts Exhibition



"PIPING FAUN,"

LEAD ROUNDEL BY PHOEBE STABLER

work to this object. The greatest effort has been made in the decoration of the Third Gallery, the large room in which the annual banquets of the Royal Academy are held in times of peace. This gallery has been so transformed as to be unrecognisable, for even the roof is concealed by a velarium. It is now a civic hall, elaborately decorated, with the walls divided on either side into four bays, each of which contains a large wall



BIRD BATH IN LEAD

BY PHOEBE STABLER

painting. The piers between the bays are adorned with low reliefs of mythological subjects by Mr. Gilbert Bates simply modelled and touched with gold, which keep their places perfectly in the general scheme. The paintings in the eight bays, some of which are of a patriotic character, are by Mr. F. E. Jackson, Mr. H. Payne, Mr. C. M. Gere, Mr. J. E. Southall, Mr. Harold Speed,



GARDEN FIGURE IN LEAD
BY PHOEBE STABLER

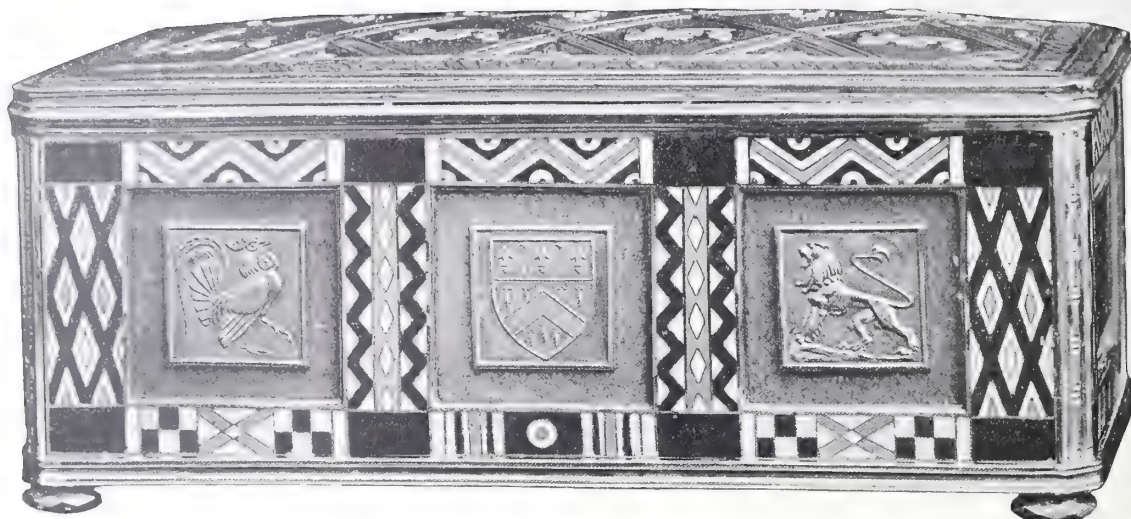
Mr. Walter Bayes, Mr. Sydney Lee, and Mr. Gerald Moira.

The Fourth Gallery is devoted chiefly to the exhibition of examples of various arts and industries, but it also contains several small rooms decorated and furnished by different artists and craftsmen. There are more of these small rooms too in the Fifth Gallery including one furnished by Miss May Morris, and another by the Women's Guild of Art. In the same Gallery are many examples of lettering, printing and illumination. In the Sixth Gallery is Mr. Augustus John's huge painting of *Galway Peasants*, in an alcove



CLOISONNÉ ENAMELS—PLAQUETTE BY
HAROLD STABLER; MEDALLIONS BY
HAROLD AND PHOEBE STABLER

The Arts and Crafts Exhibition



CASKET IN GOLD, SILVER AND ENAMELS

BY HAROLD STABLER

(Presented by the Fishmongers' Company to Field-Marshal Viscount French)

the whole width of the wall; and in the Lecture Room are pictures on a similar scale symbolising the Arts and Crafts by Mr. Charles Sims, R.A., and Mr. Maurice Greiffenhagen, A.R.A. Smaller, but still large, paintings hang in alcoves at either end of the Lecture Room: one by Mr. R. Anning Bell, A.R.A., and the other—a prehistoric pastoral entitled *The Ancient Arts*—by Mr. George Clausen, R.A. Pottery, glass and furniture are shown in the Lecture Room, where one of the most striking objects is the altar in blue and gold by Miss Jessie Bayes, which is here illustrated, and to which further reference will be made in another article on the exhibition.

The Second Gallery, also remodelled and decorated with wall paintings, is chiefly a room of textiles, in which two looms have been placed; and the old water-colour room and the black-and-white room have been divided into four or five small galleries in which silversmith's work (including Mr. Harold Stabler's casket presented to Lord French by the Fishmongers' Company), jewellery, pottery, and toys are displayed. The central hall has been transformed into a group of chapels, and in the vestibule is a plan for a proposed reconstruction of Trafalgar Square.

Unfortunately, it is impossible in this notice to consider Mr. Wilson's general design or to attempt to review the new work at the Arts and Crafts Exhibition, because on the Press Day the decorations were very far from complete, many of the exhibits were still unarranged, and many not yet unpacked, and no catalogues were available. This was regrettable but not surprising in the circum-

stances, for the time that elapsed between the closing of the summer exhibition at the Royal Academy and the opening of the Arts and Crafts Exhibition in the same galleries was insufficient to



CLOISONNÉ ENAMEL PLAQUETTE BY HAROLD STABLER



GLAZED STONEWARE GROUP. BY
HAROLD AND PHOEBE STABLER.

The Paintings of Pilade Bertieri

carry out a scheme so ambitious as that planned by Mr. Wilson. Artists, carpenters, and painters all did their best, but their efforts were in vain, handicapped as they were by the difficulty of obtaining sufficient labour and by the military regulations that made work after dusk impossible.

The only room that was completed in time is the First Gallery, in which no structural alterations have been made or any decorations admitted beyond the articles shown. These, however, are most attractive, for the exhibition in this room is retrospective, and includes work produced by Dante Rossetti, Ford Madox Brown, William Morris, and Edward Burne-Jones, men who were intimately concerned in the earlier movements that were the originating cause of the foundation of an informal society of art-workers and designers known as "The Fifteen" from the number of its members. The society, as Walter Crane told the writer of this article, held its first meeting one evening in January 1881, at the house of Lewis Day, and continued to exist until it was absorbed by the Art Workers' Guild, from which sprang the Arts and Crafts Society as we know it to-day. Its title was the invention of Mr. Cobden-Sanderson, and its first President was Walter Crane, some of whose earlier designs are shown in the retrospective exhibition. Among them are certain of the original drawings for the charming coloured picture-books for children, which brought him fame in the Sixties and Seventies.

There are examples, too, of the work of William Morris, that many-sided man whose influence affected powerfully the arts and crafts movement from its inception, although he took no active part in the foundation of the Arts and Crafts Society. Some of Morris's original designs for chintzes and other fabrics are to be seen in the retrospective collection, together with cartoons for stained glass and specimens of the fine printing in which he took such pride. No one should miss the quaint series of coloured tiles illustrating the Months in which Morris collaborated with Rossetti, Madox Brown, and Burne-Jones. Other tiles, designed by Burne-Jones alone, illustrate Chaucer's *Legend of Good Women*, and a large cartoon by Burne-Jones on the north wall of the gallery is faced on the other side by a still larger picture by that artist, *The Passing of Arthur*, lent by Mr. Goldman. There are other things worthy of notice in the retrospective section, but comments upon these as well as upon the whole modern exhibition must be reserved for the second article.

W. T. WHITLEY.

THE PAINTINGS OF PILADE BERTIERI.

DURING the last few years a tendency has been growing among the younger artists in this country to seek for the attention of the public by the use of methods which are to some extent questionable—questionable, at least, in the sense that they are contrary to the finer traditions of art practice. Apparently, the idea by which these young artists are possessed is that they must jump at once into the popular view and gain immediate notice at all costs; they do not want to work their way stage by stage into a position of secure prominence: they are anxious to rush the position and to capture it by a showy and spectacular assault. They seem to think that they can be famous in a hurry if only they are vehement enough in their demand for notice.

This youthful ambition, exaggerated though it is, could easily be forgiven if it led them to strive after the highest type of achievement. If the desire to be famous went in company with the resolve to do only work which must command respect by its admirable quality, its thoroughness and its sincerity,



PORTRAIT OF SAM SOTHERN, ESQ. BY PILADE BERTIERI

The Paintings of Pilade Bertieri

their aspirations would deserve the heartiest sympathy and the most generous encouragement; and if they had this resolve they would surely win their way—though, perhaps, not so rapidly as they expected—to the rank which they were seeking to reach.

But, unhappily, the methods which have latterly come into fashion are not based upon the resolution to aim always at the highest. They are inspired, instead, by the intention to be surprising; and to realise this intention sacrifice is often made of things much more important. Superficially brilliant tricks of handling are substituted for solid and serious technical quality, eccentricity of subject is preferred to dignity and nobility of motive, startling ugliness is chosen instead of the beauty that charms by its reticence and persuades by its refinement. Taste is forgotten and a flippant facility of expression takes the place of thought.

Flippancies of expression and eccentric departures from good taste would not matter so much if they were not accompanied by a degeneration in the executive efficiency of modern art. They might,

indeed, be regarded as merely youthful extravagances which time would correct or as temporary aberrations caused by lack of experience. But slovenliness of craftsmanship is in the young artist a sin which nothing can condone; if in the earlier years of his career he does not strive to do his best, if he does not cultivate from the very beginning the infinite capacity for taking pains, if he does not labour constantly to acquire certainty rather than facility, and flexibility rather than superficial ease, he is preparing no foundation on which his future achievement can be built up.

The only fashion, indeed, which an artist ought to follow is the one which prescribes serious endeavour and unceasing self-examination. He must always be trying to add something to what he knows already, and he must always aim at making his method of conveying his knowledge to other people more complete and more convincing. And as, naturally, he cannot teach others what he does not know himself, the measure of his value as an educational influence must be the degree of study which he gives to his art. The man who is easily



“LE JAPONAIS À LA GUITARE”

(*International Society's Exhibition, Autumn 1916*)

BY PILADE BERTIERI



"PORTRAIT EN NOIR"
BY PILADE BERTIERI

The Paintings of Pilade Bertieri

satisfied with what he does arrests his development before it has really begun, and if he does not develop his own capacities the limit of his power to convince is very quickly reached—he exhausts his whole stock of knowledge in a burst of youthful exuberance, and for the rest of his life he is condemned to repeat himself more and more feebly and inefficiently. Even if he has at the beginning captured the popular position to which he aspired he cannot hope to retain it; his public will not stand by him when they discover that he has nothing more to tell them than they already know by heart.

However, there are still some artists who have not in any way yielded to the tendency of the moment—who, on the contrary, respect the older tradition of pictorial practice and follow it with all sincerity. These artists are the more valuable because they are exceptions to what has become too general a rule, and they set a standard of performance which it is well that the public should be encouraged to recognise. They provide the work which will endure, while their irresponsible contemporaries are only amusing the crowd and are adding to the sum total of the nation's art nothing which has any possibilities of permanence.

It is because he belongs to this small band of serious students of artistic principles that the paintings of Mr. Pilade Bertieri claim special consideration. It is because he is consistent in his effort to attain those qualities of expression and execution which have distinguished the best art of every generation that he deserves to be noticed; and it is because he understands what is expected of the artist who hopes to make a place for himself in the record of the school to which he belongs that he has a right to approval. In nothing that he has produced is there any hint of superficiality; he is always in earnest, always trying to use to the utmost the material at his disposal, and always concerned to do himself credit both as an observer and a craftsman. Indeed, one of the most decisive merits of his work is its invariable thoroughness. His insight into character is exceptionally acute, his method of realising what he has seen is unusually elaborate, and his effort to attain completeness is remarkably well sustained. Ingenious suggestion and happy accident do not enter into the processes of his art, he is not satisfied unless he has got out of his subject all that it has to offer him and unless he has deliberately recorded everything in it that matters.



"THE GIUDECCA, VENICE"

BY PILADE BERTIERI



"L'ENFANT A LA BONBONNE.
OIL PAINTING BY PILADE BERTIERI.

The Paintings of Pilade Bertieri



PORTRAIT OF MISS DE GREY

BY PILADE BERTIERI

But if his method is elaborate its results do not seem laborious. In such paintings, for instance, as his *Enfant à la Bonbonne*, his *Le Japonais à la Guitare*, and his delightfully vivacious portrait study *The Fur Toque*, the first impression received is one of spontaneity and unconventional freedom; it is only when they are examined detail by detail that the strenuous effort which has been applied in the making of them becomes perceptible. But if they are studied, as they should be, with respect for the artist's intentions, it will be easily seen that finish—in the right sense of the word—is their dominant characteristic, and that there is not a touch in them that has not been thought out beforehand and applied with the most scrupulous care. This, indeed, is the triumph of Mr. Bertieri's practice, that despite all its sustained labour and scholarly research it is never pedantic and never wanting in freshness—not often is the art of concealing the mechanism of a craft better illustrated.

That the pursuit of completeness does not narrow the scope of his performance is also evident. The other pictures which are reproduced prove the extent of his capacity quite as clearly as those already mentioned, but besides they show that he can adapt himself at once to the demands made upon him by different types of subjects. How little he is inclined to follow a sort of beaten track in art can be judged from a comparison of the brilliant character study *The Fencing Master* with the monumental portrait of *Canon Raffles-Flint*, or by setting the dainty fancy of the portrait of *Miss De Grey* beside the vigorous actuality of the admirable technical exercise *Portrait en Noir*; although in these four canvases the stamp of his personality is not to be mistaken, the contrast of manner sets them widely apart. Each one, however, is logically worked out in the way that suits best the particular motive chosen, and each one is carried to just the degree of finish



"CANON RAFFLES-FLINT, M.A."
BY PILADE BERTIERI



"THE FUR TOQUE."
BY PILADE BERTIERI



CHARCOAL STUDY
BY PILADE BERTIERI



"THE FENCING MASTER"

BY PILADE BERTIERI

that the subject requires to put its pictorial value beyond question. If the painter were not so studious and so observant he could not be so adaptable; it is to the assiduous cultivation of the habit of investigation that he owes his ability to keep each separate picture for which he is responsible in its own appropriate atmosphere.

Men like Mr. Bertieri, in fact, provide the antidote to the poison of those foolish fashions by which the art activities of every period are liable to be disturbed. They prove that an artist can be brilliant without being either extravagant in his ideas or superficial in his methods, and that the most painstaking care in working can be exercised without any fear that the result arrived at will be lacking in vitality or wanting in the power to arrest attention. And the men who, like Mr. Bertieri again, can paint portraits, character-studies, and open-air subjects, with equal regard for essentials and equal thoroughness of technical statement, show that the pursuit of pictorial quality neither limits the vision nor cramps the hand. If the young artist, led astray by the craving for cheap popularity, would realise that to the regard felt by these men for the very traditions which he affects to despise is due all the excellence that gains acceptance for their work, he might possibly be induced to mend his ways.

A. L. BALDRY.

STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—By the death of Sir James Dromgole Linton, which occurred at his residence at Haverstock Hill on October 3rd, not only has the Royal Institute of Painters in Water-Colours, of which he was President, been deprived of a leader whose energetic and whole-hearted interest in the Institute's welfare has served to uphold the prestige which this body enjoys among the art societies of the United Kingdom, but British art in general is also a great loser. The deceased artist, who was born in December 1840, became an Associate of the Institute in 1867 and Member in 1870. In 1883, the year in which the new galleries in Piccadilly were opened by King Edward (then Prince of Wales), he was elected Vice-President, and in the following year, on the retirement of Mr. Louis Haghe, he was voted to the Presidential Chair, the honour of Knighthood being conferred on him soon afterwards. Sir James held the office of President until 1898, when he was succeeded by Mr. E. J. Gregory, R.A., on whose death in 1909 he resumed the office. He was held in high esteem not only as a man but as an artist whose practice of the art of water-colour painting was marked by a scholarly appreciation of its pictorial possibilities.

The Royal Institute in common with the Institute of Oil Painters has to mourn the loss of a member by the death of Mr. Arthur G. Bell, who died at Southbourne in September after an illness of some months' duration. Mr. Bell was a son of Mr. George Bell the publisher, and was perhaps best known by his water-colour illustrations of topographical books written by his wife, such as "Picturesque Brittany" "Nuremberg" and "The Royal Manor of Richmond," his last work in this direction being in connection with a volume to be published shortly which has for its topic the story of Christchurch, Bournemouth and Poole. An exhibition which the deceased artist held at his studio in Southbourne a few months ago for the benefit of soldiers and sailors blinded in the war realised a substantial sum—over £200.

The casualty lists, with their daily record of lives nobly sacrificed in the great conflict, have within the past few weeks contained the names of three artists who have given evidence of signal ability in the particular line of work they pursued.

Studio-Talk

Mr. B. Eastlake Leader, who took a commission early in the war and was Captain at the time of his death last month, was the son of the veteran R.A. and a landscape painter of mark. Mr. Philip Dadd, private in the Queen's Westminster Rifles, who was killed in France on August 2, had been on the staff of "The Sphere" for a long period, and was also a frequent exhibitor at the Royal Academy. He was a nephew of the celebrated Kate Greenaway. Mr. Percy Francis Gethin, second-lieutenant in the Devonshire Regiment, who was killed in action at the close of June, is the subject of a memoir in the journal of the Artists' Rifles, which he joined in November 1914, when he was just over 40, and some of his etchings and drawings are reproduced in this interesting periodical. Mr. Gethin was on the teaching staff of the Central School of Arts and Crafts, whither he accompanied Mr. Burridge from Liverpool on his appointment as Principal in 1913.

The work of Mr. Nathaniel Baird, member of the Royal Institute of Oil Painters, is a familiar feature of exhibitions in London and the provinces, and it is perhaps even better known in America where numerous examples have been acquired for permanent collections. He is equally facile in the oil medium and in water-colour, and his pictures in both show him to be a highly capable draughtsman with a fine sense of colour. His versatility, too, is shown in the range of subjects which he handles: but if there is one class of subject in which he excels it is the portrayal of horses, and more particularly the rustic types of horse. By birth a Scotsman hailing from the romantic Border region of Roxburghshire, he has of late years settled in sunny South Devon. The examples of his work which we here reproduce are some

which were lately on view at the Carroll Gallery in George Street, Hanover Square, where he had a successful exhibition not long ago.

The statuette illustrated on page 92 made an agreeable impression when on view at the recent Summer Exhibition of the Royal Academy. This attractive and original example of the potter's art is interesting as having been produced on the lines of the old craftsmen, the execution from start to finish having been undertaken by the artist himself. It is moreover of interest on account of the combination of processes employed, including stained clays, under-glaze and over-glaze, the result being very pleasing in its colour effect. The piece was fired in a reducing atmosphere, a process so uncertain in its ultimate results that it is practically impossible to obtain an exact replica of a particular piece. Mr. Stanley Thorogood is Superintendent of Art Instruction to the County



"SUMMER EVENING"

WATER-COLOUR BY N. H. J. BAIRD, R.O.I.



"AT WHIMPLE, DEVON." WATER-
COLOUR BY N. H. J. BAIRD, R.O.I.



"THE BOY." WATER-COLOUR
BY N. H. J. BAIRD, R.O.I.

Studio-Talk

Borough of Stoke-on-Trent, the centre of the great pottery industry.

The memorial tablet of which we give an illustration in colour on the opposite page is one of the best things of the kind we have seen of late. Admirably fulfilling its function as a memorial, it is also attractive from the purely decorative point of view. The design is by Mr. G. P. Hutchinson, of the firm of James Powell & Sons, at whose renowned glass works in Whitefriars the execution was carried out by a process with which the name of the firm is closely associated. The term "opus sectile" or cut work used to describe it is of course of ancient origin, but as revived and developed by Messrs. Powell & Sons the process differs in various particulars from that followed by the mural decorators of antiquity, to whom the use of hydrofluoric acid employed in the modern method for eating away the glass to give effect to the underlying layers of gold was of course unknown. Beautiful effects are yielded by this process, and many successful results have accrued from it in the shape of monumental and decorative work in churches.

The autumn art season in London was inaugurated at the end of September by the exhibition at the Leicester Galleries of a collection of paintings and drawings of War by Mr. C. R. W. Nevinson, "late Private R.A.M.C."; and as embodying his impressions first as a motor mechanic and ambulance driver on the Western Front and later as a hospital orderly in France and England the display was at once unique and distinctly interesting. Mr. Nevinson has been prominently identified with those who have adopted a geometrical convention,

though in his own work this convention has not been carried to the extraordinary lengths to which some of the advanced "Cubists" have carried it—indeed in some of the paintings and drawings on view at the Leicester Galleries there was scarcely a trace of it. Its employment, however, has undoubtedly been a factor in conveying that "dynamic" impression which it was the artist's aim to give—especially in the pictures of troops in motion, such as "*Bravo*," *Road to Ypres*, and *A Column on the March*. It is we think in subjects like these that the artist's geometric method is seen at its best, though we should certainly dissent from the view that by this method only can the aims he professes be attained.



STATUETTE IN GLAZED EARTHENWARE

BY STANLEY THOROGOOD

(The property of J. Mallock, Esq.)



MEMORIAL PANEL IN OPUS SECTILE. DESIGNED BY
G. P. HUTCHINSON. EXECUTED BY JAMES POWELL & SONS.

Studio-Talk



"CHANSON D'AUTOMNE"

(Glasgow Fine Arts Institute)

OIL PAINTING BY W. A. GIBSON

GLASGOW. — The fifty-fifth annual Exhibition at the Royal Glasgow Institute of the Fine Arts is specially interesting in many ways. While much of the Art does not rise above the dead level of mediocrity, making it difficult to suggest reasons why it should be so insistently pursued, there are features in the present show both striking and suggestive. There are, for instance, contributions by a promising neophyte, who nine months ago had but contemplated art, without essaying its practice; examples by a doyen of the Glasgow school, in an unfamiliar medium; portraits by two distinguished contemporaries that suggest comparisons; and a score or more canvases that make a visit to the McLellan Galleries well worth while.

While Glasgow is a great centre of war activity, there is little pictorial evidence of fighting at this year's show. A peaceful home devastated by shell-burst, a Regiment in action, four "Tommies"

sleeping in a barn, and a khaki-clad R.A.M.C. officer, that is all. Among the loaned works there is the much-discussed portrait of Mr. Lloyd George by his talented countryman Augustus E. John, important examples of the art of Josef Israëls, Emile Claus, McTaggart, Sargent, Orpen, Walton, László, Lavery, Lucien Simon, Charles Shannon, Charles Sims, Sir James Guthrie, and George Henry, a rare assemblage of talent surely.

Special interest attaches to a portrait by each of the two last-named members of the Glasgow Group: the subject is the same, but in the one case the painting occurred a quarter of a century ago, when the School was beginning to attract widespread attention; in the other the work was done recently, when fame had been firmly established. The Guthrie portrait is pregnant with subtle artistry, it has all the rich charm and maturity of a rare old tapestry, and may well be considered unchallengeable as a contribution to

Studio-Talk

one of the most interesting chapters in the whole history of Art. The Henry portrait, painted in one of the most luminous moods of the artist, is a matured expression, a realisation of perfection in harmony. The effect is like a mirrored reflection of purest and most rarely combined colours, with an exquisite note of blue predominant. Outside the loaned section portraiture is for the most part undistinguished.

From time to time Mr. F. C. B. Cadell has contributed to the Institute exhibitions striking studies in a sketchy style. This year his *Lady with a Black Hat* is positively arresting: it dominates a big gallery from every point. The artist here concentrates on essentials, trivialities of detail are altogether ignored, there is vigorous handling, harmonious phrasing, free brush-work, with a general effect abundantly pleasing and exhilarating. In *The Lady of the Carnation*, Mr. Newbery has essayed one of those daring colour experiments he invariably carries to success. A Whistlerian composition, with an intense emerald and grey

combination, does not suggest easy possibilities, but the artist has a faculty for handling strong, aggressive colours, for shaking the dull, drabby, commonplace satisfaction out of one.

The art of Lucien Simon is becoming well known in Glasgow: he positively startles with *Les Carrioles* in point of scale, exuberant colour, and animation. The power and vivacity introduced into this Breton group of devotees making their way along the straight road are amazing, the bright tints in the sartorial arrangements quite exhilarating; but it discounts all adjacent art: Simon art requires a gallery for itself. Mr. William Walls, R.S.A., is sincere as an animal painter; his *Mountain Dwellers (Snow Leopards)*, in native environment, is a striking example of an art pursued with uninterrupted fidelity. After an interval of unaccountable abstention, Mr. William Wells is again represented by one of those clear, sparkling, open-air transcriptions that come as naturally from his palette as a love song from a lyrical singer. In the interval the artist seems to have modified



"MOUNTAIN DWELLERS (SNOW LEOPARDS)"

(Glasgow Fine Arts Institute)

BY WILLIAM WALLS, R.S.A.



*(Glasgow Fine Arts
Institute)*

"LADY WITH A BLACK HAT"
OIL-PAINTING BY F. C. B. CADELL

Studio-Talk

his method and changed his aim; his purpose appears to be to get his effects by the most elemental and natural simplicity. Wells, more perhaps than any contemporary, is "out" for sunlight; it is an unqualified boon in the art of a period of gloom, depression, and doubt.

Art has been heavily hit in many ways by the war, not the least in that many sketching grounds have become prohibited areas. But no artist exhausts accumulated data or half-finished canvases in two years, otherwise Mr. W. A. Gibson's *Chanson d'Automne*, a big French woodland study, would not have been hung. In a gallery rich in many masterpieces the picture compels attention, not so much in composition, though this is striking, as in quality; it is a picture that will repay study. Two interesting works in tempera are contributed by Mr. David Murray, R.A.; Mr. R. W. Allan, a contributor to the Institute exhibitions since 1878, is represented by one of his inimitable fishing-port transcriptions and a large moorland piece; Mr. Thomas Hunt by a mountain, stream, and cattle study in Skye; Mr. John Henderson by an early summer landscape; Mr. Patrick Downie by a finely rendered Firth of Clyde effect; Mr. J. Lawton Wingate, R.S.A., by a poetic pastoral; and Mr. Alexander Roche, R.S.A., by an interior, delightfully simple and subtle.

Beyond several charming drawings by Mr. Russell Flint, characteristic sketches by Mr. F. Cayley Robinson, delightful expressions by Miss Katherine Cameron, clever studies by Mr. Dudley Hardy and Mr. John Hassall, a delicately rendered seascape by Mr. R. B. Nisbet, R.S.A., fine architectural interpretations by Mr. A. B. McKechnie, there is little in the water-colour section to arrest attention.

Exhibits of sculpture, if less numerous than on previous occasions, are excellent, particularly the work of Mr. T. Newburn Crook, R.B.S., whose *Water Lily*, the life-size recumbent figure of a young girl, obviously just entered on her 'teens, is full of the lithe, lissome grace of youth. The artist's purpose was surely to represent the lily purity and sweet innocence of young girlhood: every line and curve, every indicated bone and muscle, the whole attitude and expression, the lights and shadows that almost make up for the absence of colour, combine to make a figure of unmitigated grace and charm. Mr. Crook's art is unfamiliar to Glasgow Exhibition frequenters, and further examples of it will be eagerly anticipated by many. The

exhibition, which has still several weeks to run, has proved a welcome relief from the daily anxieties engendered by the war. In stressful times like these the influence of art is all for the best.

J. T.



"THE LADY OF THE CARNATION"
OIL PAINTING BY FRA. H. NEWBERY
(Glasgow Fine Arts Institute)

Studio-Talk



"A RUSHEN VALLEY"

OIL PAINTING BY WILLIAM WELLS

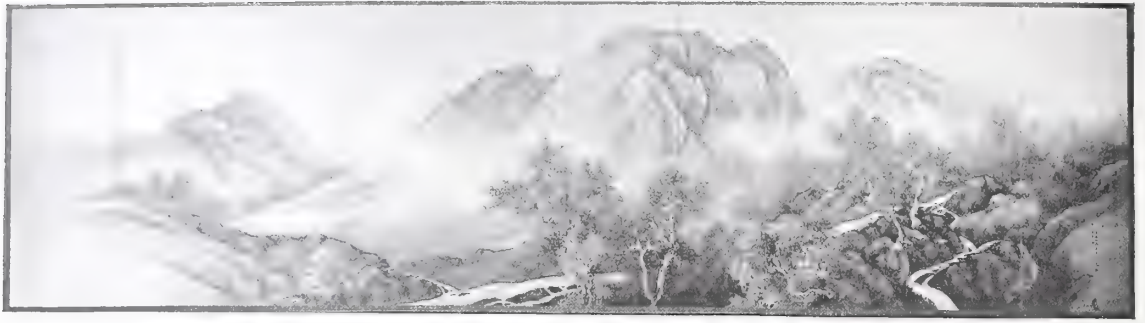


"LES CARRIOLES"

*(The property of William Wilson, Esq., Ayr)
(Glasgow Fine Arts Institute)*

BY LUCIEN SIMON

Studio-Talk



"SERENE AUTUMN"

BY KOSAKA-SHIDEN

TOKYO. —The Meiji Kaigakai recently held its annual exhibition in Uyeno Park. It included, among others, work of such noted artists as Noguchi-Shohin, a lady Court artist, Imao-Keinen, also a Court artist, Matsumoto-Fuko, Takashima-Hokkai, Terazaki-Kogyo, Kawai-Gyokudo, Kosaka-Shiden, Ikegami-Shuho, and Tanaka-Raisho. Marvellous dexterity with the brush was shown in Kogyo's *Snow Landscape*: by a single stroke of the brush the further bank of a lake was vividly suggested; the perspective value in the picture—the trees and houses in the foreground and the snow-covered hills in the distance—was lightly, yet effectively, shown. Gyokusho's *Rin-wa-sei* also possessed excellent qualities. There was a touch of serenity in Shiden's *Pine Trees in the Moonlight*—the nobility of feeling which he usually expresses in a more elaborate work, such as *Serene Autumn*, here reproduced. Sakamaki-Kogyo, who stands pre-eminent in "Nō" subjects, had *Cormorant Fishing*, in which the effect of light on the clear river at night was well painted. Hokkai's sunflowers and oleander, Shohin's *Four Sages* (bamboo, plum blossoms, orchid and chrysanthemum), Fuko's *Daruma*, Shuho's geese in autumnal grass, Suzuki-Kason's *Peony*, Moroboshi-Raisho's *Snow Scene*, Kobayashi-Gokyo's *Domestic Fowls*, Shimazaki-Ryuu's *Cat and Sparrow*, all possessed commendable qualities. Araki-Tanrei's *Landscape* after the impressionistic Sesshyu style, Dan-Ranshyu's *Remaining Snow*, realistic in treatment, and Unno-Baijo's heron standing among reeds in an intense solitude, are among other works that attracted considerable attention.

An exhibition of paintings by the Tenrai Gajuku was worthy of notice. This comprised paintings by more than one hundred pupils of Terazaki-

Kogyo, one of the leading contemporary artists, whose work, such as *Landscape* and *A Singer*, both of which were shown at a previous Mombusho Exhibition, has been much admired for his masterly



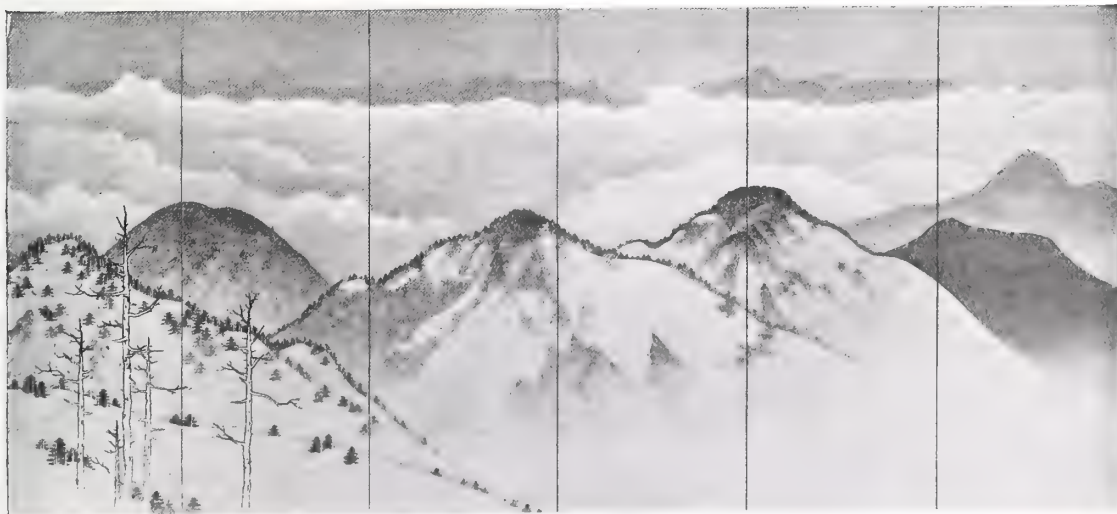
"SUNSET ON SNOW"

BY MORI KORYO

Studio-Talk

treatment of subjects and originality in composition and colour effect. His *Noon Nap*, a monochrome drawing shown at this exhibition, revealed his dexterity with the brush, but his best work was *Hankaiko*, depicting a Chinese Emperor sleeping and the smoke of incense curling up, revealing an apparition of a beautiful woman. Toriya-Banzan's *Sunset* showed some originality of treatment. Machida-Kyokuko's *Garden*, in which the Emperor Genso of China and Yokihi were depicted as playing upon the same flute, showed excellent qualities. Kawasaki-Ranko's picture showing a group of women out in the field in spring may be counted as the best in her recent work. Yasumasado's *May at Arima* was notable for its depth of

feeling. *Spring Verdure* by Kanai-Issho, *Peak in Summer* by Ito-Ryugai, *Spring Rain* by Chikui-Kohan, *After the Rain* by Kato-Shikakudo, *Sunset on Snow* by Mori-Koryo, were much admired. Among other exhibitors of meritorious work mention should be made of Mizukami-Taisei, Ishiyama-Tahaku, Tonai-Kodo, Nara-Rokusen and Yamamori-Bokuso. Though under the guidance of a single teacher, the exhibits showed a variety of styles and breadth of treatment, suggesting the calibre and resourcefulness of Kogyo, who is generally recognised as one of the three representative artists of present-day Japan, the other two being Takenouchi-Seiho of Kyoto and Yokoyama-Taikan of Tokyo.



LANDSCAPE: A PAIR OF SIX-PANELLED SCREENS BY TERAZAKI-KOGYO

Studio-Talk

The fourth exhibition by the Kokumin Bijutsu Kyokai was held at Takenodai, Uyeno Park. This association, since its organisation several years ago by leading artists of the country, has been taking an active interest in the art world of Japan. The latest work which it undertook was in connection with the remodelling of the Tokyo School of Fine Arts—an affair which has assumed considerable magnitude, claiming the attention of the whole country. In consequence of differences of



"A WASHERWOMAN"
WOOD SCULPTURE BY UYEDA-NAOJI

opinion among its members, the association has recently lost a number of its influential adherents; but notwithstanding this, its recent exhibition was enthusiastically supported. The display included some praiseworthy paintings in the Japanese and European styles and good examples of applied and decorative art, but the chief feature was the sculpture, consisting of about fifty pieces.



"THE STARE" (PLASTER) BY SHINKAI TAKEZO

Among wood carvings, Ikeda-Yuhachi's *Glass-blower*, like Uyeda-Naoji's *A Washerwoman*,



"GLASS-BLOWER"
WOOD SCULPTURE BY IKEDA-YUHACHI

Studio-Talk



"ASCENSION"
WOOD SCULPTURE BY OGURA-UICHIRO

which was shown at a previous exhibition, was conspicuous for its bold, almost grotesque, manner of execution. Ogura-Uichiro's *Ascension* stood prominent both for its size and neatness of



"EVE" (MARBLE)

BY KITAMURA-SHIKAI

technique. The suggestion of uplifting movement was carried out in the graceful flow of the garments. The sentiment of devotion was well expressed in Ishikawa-Kakuji's *An Offering*, a half-draped female figure with colour applied to the drapery; and another interesting study of sculpture in wood was Kaihatsu-Yoshimitsu's *Nagame*, a wholly nude figure. As usual, Kitamura-Shikai excelled in marble; his *Eve* showed remorse in the muscles of her body, and his nude female study, with its wonderful composition of lines, revealed his talent in marble at its best. The following works in



"OSHUN AND DEMBEI" (CLAY)
BY SHINKAI-TAKETARO

clay are also worthy of mention: Shinkai-Takezo's *The Stare*, Tatehata-Daimu's *An Evening in Springtime*, Asakura-Fumio's portrait of a woman, and two previously exhibited works *The Sole* and *A Pot*, Shinkai-Taketaro's *Oshun and Dembei* (two well-known dramatic characters), and the same artist's *Model* and *Deep Water*, showing a different kind of treatment.

The sixteenth exhibition by the Tatsumi Gakai, one of the most influential bodies of artists,



NUDE STUDY IN MARBLE BY KITAMURA-SHIKAI

contained paintings in both the Japanese and the European styles, sculpture, wood-block prints, and etchings. *A Lion-Hunter* by Otake-Chikuha in a conventionalised form in contrast to the extreme realistic style of painting as seen in his *Sudden Shower*, *Komachi* by Otake-Etsuzo in a dexterous manner, *Lighting-Up Time* by Kamoshita-Choko, *Lilies* by Shimazaki-Ryuu, *Hoto* by Kobaya-gawa-Shusei, and *Pine Forest: Spring* by Yagi-Hoshu, were among the best pictures. The highest awards were given to Ishizuka-Keiko for his *Dancer* and Kato-Shoshu for his *Toothpick Shop*.

Some of the progressive members of the Kensei Kai, an artists' society of long standing with a large membership, recently held an exhibition at Takenodai, Uyen Park. Among the exhibitors were the following Tokyo artists: Hida-Shuzan, Katsuda-Shokin, Yamanouchi-Tamon, Ozaki-Shunan, Hashimoto Kunisuke, Shiozaki-Itsuryo, Burin, and Kamisaka-Shunpo, and, from Kyoto, Tsuchida-Bakusen and Kikuchi-Keigetsu, who won fame at a recent Mombusho Art Exhibition. There were enough paintings from each artist to show his ideals and manner of procedure, his ability and resourcefulness.

HARADA-JIRO.

REVIEWS AND NOTICES.

The Book of Italy. Edited by Raffaello Piccioli, D.Litt. Introduction by Viscount Bryce. (London: T. Fisher Unwin.) 7s. 6d. net.—The whole civilised world is deeply indebted to Italy, "Magna parens virum, the Torchbearer of Nations" as she is so truly called by one of the distinguished band of writers whose contributions to this volume eloquently testify to the affectionate esteem with which she is regarded in Great Britain; but in no class of the community is the consciousness of that



"A MODEL"

BY SHINKAI-TAKETARO

indebtedness more real than among members of the artist profession. It is fitting, therefore, that in this "Book of Italy," published on behalf of the Pro Italia Committee in aid of the families of Italian soldiers and sailors domiciled in the United Kingdom and of the Italian Red Cross, art should

Reviews and Notices

be prominently represented, as indeed it is by reproductions of works by leading artists of the modern British School, in addition to a few by Leonardo, Michael Angelo, and some Italian artists of the present day, music and poetry being also represented. The volume, which is produced under the auspices of Queen Elena, and is admirably got up, claims a cordial reception from book-buyers.

The Poetical Works of John Keats. Edited by Laurence Binyon. With a Critical Essay by Robert Bridges, Poet Laureate. Illustrated in colour by Claude Shepperson, A.R.W.S. (London: Hodder and Stoughton.) 6s. net.—The Poet Laureate's Critical Introduction, embodying a succinct and masterly analysis of the major poems, "Endymion" and "Hyperion," together with the Tales, the Odes, the Sonnets, the Epistles and Lyrical Poems, and two dramatic fragments, was written over twenty years ago, but is here reprinted as revised as late as 1914, and the selection of poems included in this volume has to a large extent been correlated with this essay. The text throughout is printed in a beautifully clear type, and the ten illustrations in colour by Mr. Claude Shepperson, in whose art may be discerned a certain spiritual affinity with that of the poet, make a very engaging accompaniment to it.

Fairy Tales by Hans Christian Andersen. Illustrated by Harry Clarke. (London: George G. Harrap and Co.) 20s. net.—Aubrey Beardsley has left behind many disciples, and that Mr. Harry Clarke must be ranked as one of them is the conviction which is immediately driven home on glancing at the numerous line drawings he has contributed to this volume, and also, though not to the same extent, at the colour drawings which appear at intervals. Not one of Beardsley's followers, however, has ever attained his exquisiteness of line, and his art was so essentially the product of his peculiar temperament that emulation of his methods almost inevitably has the appearance of affectation. As applied here to the illustration of Hans Andersen it sometimes leads to rather queer results, as where Little Claus, the rustic "who had only a single horse," is shown wearing a shirt with frilled cuffs, a Parisian cravat, and trousers of a pattern that would best be described by the heraldic term "lozengy." That Mr. Clarke is a clever draughtsman and possesses a fine sense of colour as well as a good deal of imagination is evident from these illustrations, and his work would, we think, have been more agreeable if his admiration for Beardsley had been less pronounced.

A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century. By C. HOFSTEDE DE GROOT. Translated and edited by EDWARD G. HAWKE. Vol. VI. (London: Macmillan and Co. Ltd.) 25s. net.—Rembrandt and Nicolaes Maes share between them this volume of Dr. Hofstede de Groot's catalogue, which, though "based on the work of John Smith," is practically a new publication owing to the vast amount of research and revision which has been entailed in its compilation. Rembrandt might have had a volume to himself, for he accounts for nearly 500 pages out of about 640. The information here registered has been brought up to a recent date, and so far as English collections are concerned, has been checked and amplified by Mr. Hawke. It is interesting to note that while a good number of the great master's works have left Europe for America, and that in Europe Berlin has shown great eagerness to possess examples, the United Kingdom is still liberally provided with them. We also note with interest that the portrait of *A Young Woman* which was acquired from Sir Hugh Lane by Mr. Max Michaelis to be included in his gift to South Africa, and subsequently returned to Sir Hugh at his own instance on account of suspicion as to its genuineness, is included here as authentic. The work was reproduced in an article on the South African gift in this magazine (May 1913), and the circumstances connected with its return were explained in a subsequent issue (October 1913, p. 62.)

Some of the beauties of Hampstead are admirably rendered in eight pencil sketches by Mr. Fred Richards which with letterpress are included in a booklet published in aid of hospitals for wounded soldiers in the borough by the Baynard Press on behalf of the Mayor. The booklet was originally intended as an advertisement for the Underground Railway who, after defraying the expense of production, placed it at the Mayor's disposal; it is an excellent example of artistic typography and well worth sixpence.

The scheme which has been in operation for more than a year, under the direction of Mr. A. T. Davies, of the Board of Education, for supplying carefully selected books of an educational character to British citizens interned in the Ruhleben Camp for purposes of study, has now been extended to the British prisoners of war; and those who are in a position to furnish books of the kind desired are invited to communicate with Mr. Davies.

The Lay Figure

THE LAY FIGURE: ON DISCRETION IN DESIGN.

"WHY are all you art people talking so much about commercial questions just now?" asked the Business Man. "Is it not rather a new line for you to take up, and are such matters any concern of yours?"

"Those three queries are easily answered," returned the Man with the Red Tie. "We are discussing commercial questions because they are intimately our concern, and because they have always been our concern; and we are discussing them now, particularly, because the views of the art workers need to be made especially prominent when all the trade conditions in this country are undergoing a process of revision."

"But the artist is neither a manufacturer nor a trader," protested the Business Man; "and the things that happen in the commercial world have nothing to do with him."

"Have they not?" broke in the Art Critic. "Think again. Surely the artist is affected by everything which changes the commercial conditions in the country in which he lives. Has he no part in the discussions of the business man?"

"Oh, he can talk if he likes," laughed the Business Man; "but when there are so many practical, serious problems to be settled his funny little fancies seem rather waste of time."

"Don't you recognise that his funny little fancies will help to settle many of the practical, serious problems?" demanded the Man with the Red Tie. "Don't you see that he is himself a practical working man with a right to be heard?"

"No, I do not," replied the Business Man. "The artist supplies only the embroideries of existence, in the real facts of life he has no part. The commercial world does not want him."

"There you give tongue to a dangerous delusion," cried the Critic. "If it is true that the art worker supplies only the embroideries of existence it is because you have excluded him from his right share in the real facts; and to this exclusion is due the failure of our commerce to hold its own against foreign competition."

"That I cannot admit," declared the Business Man. "If a thing is useful people will buy it to use. They will not buy it more readily because it has been ornamented by an artist and has become less useful and more expensive."

"That is the common argument of the men who know nothing about art," sneered the Man with

the Red Tie. "To them art is always a superfluity and an extra expense!"

"Yes, and if it has become a superfluity it is because the commercial men have made it so," agreed the Critic. "The manufacturer makes a thing which he thinks will be useful, and then hands it over to the artist to decorate—an extra expense. The artist contends, and rightly, that he ought to handle that article from the very beginning, so that its ornamental quality might be not something extraneous but actually part of its usefulness."

"But how can that be?" asked the Business Man. "Ornament can only be an embellishment of something already produced; it cannot be one of the initial processes of manufacture."

"Oh, can it not?" returned the Critic. "Consideration for form and respect for material are as essential for the usefulness of an article as they are for its artistic quality, and the thing which is designed well from the beginning will not need any overlaying with ornament to make it a work of art. What you call embellishment is wholly undesirable if the original design of the object is artistically sound."

"You cannot make a commonplace object intended for everyday use artistic without increasing the cost of it," declared the Business Man.

"Surely everything has to be designed more or less," argued the Critic; "and a good design does not cost appreciably more than a bad one. The artist who uses discretion in his design keeps always in view the purpose to which the article is to be applied and makes fitness his first consideration. Indeed, I believe that what he designed would be less costly to produce because he would perceive instinctively how the material at his disposal could be best applied."

"Ah! There I am with you," exclaimed the Business Man. "I have no objection to art if it does not add to my working expenses."

"Well, I believe that if you encourage the designer to exercise what I call discretion in his designing you will find that commercially you have made a wise move," said the Critic. "There is no reason whatever why the everyday things which we must have and must use should not be artistically satisfying, and that without any conscious embellishment. If they were, they would be just as useful, and they would be more marketable because they would be pleasing to the eye. Take the artist into your confidence and seek his services in your business. It will pay you well."

"It might be worth trying," admitted the Business Man.

THE LAY FIGURE.

A Portraitist in Petto: Anna Belle Kindlund



LOVE

BY ANNA BELLE KINDLUND



MADELEINE DABO

BY ANNA BELLE KINDLUND

A PORTRAITIST IN PETTO: ANNA
BELLE KINDLUND
BY W. H. DE B. NELSON

A GREAT deal of rubbish is printed about soul portraiture; we constantly read of heaven-favoured artists who are able to strip the soul from its earthly tenement and present it intact to an awe-stricken audience in terms of paint. It is a matter of surprise that it should even be found necessary to point out that Mr. A. or Mrs. B., not to mention Miss C., are peculiarly gifted in their search for character. If they are not, why mention their work? If the sitter's expression is not counterfeit, the up-to-date photographer is also able to portray character and is of necessity in a position to render still greater exactitude in the features. In discussing briefly the art of Anna Belle Kindlund, then, we will at once pass the trap marked "character" and endeavour to show her claims to a certain degree of greatness for other reasons than solely this special portrayal, failing which a portrait must *per se* die a natural death and need

A Portraitist in Petto: Anna Belle Kindlund

no post-mortem records. The very fact that close corporations, to which condition miniature associations undeniably tend, are not over anxious to extend a too cordial welcome, proves that this lady has emerged successfully from the ranks of mediocrity and is admirably fitted to battle for her artistic livelihood unaided and alone. Further evidence of her qualities lies in the miniatures here reproduced which unfortunately have to be shown devoid of colour.

The charm of the miniature depends upon much that will for all time baffle the photographer, even if it were a mere traditionless process. Tradition certainly may be counted as one of the many delights contained within the diminutive circle, but does not concern the artist otherwise than to make him or her realize that the work should be sincere and dignified, worthily maintaining the reverence due to an ancient heritage.

Where Anna Belle Kindlund demands respect in her art is her unfailing beauty of colour, her appreciation of the exact limits of the ivory by a pattern that is carefully and lyrically conceived and which just fits right. Fluid brush-work and a feeling evoked that more could have been done here and there had the artist not cleverly abstained, mark her achievements as unusual. Also one gathers the impression, and it is true, that the artist is regarding each portrait as a distinct and separate problem, not as No. 25 of a series. There is not a sign of a tired imagination and the consequent tread-water attitude so common among many miniaturists. One can almost imagine them leaning gracefully over a counter with a neat little booklet asking the client to select the style desired, just as an undertaker's clerk might do. The undertaker indeed might enter the ranks of the artists more than he does, but instead of removing the painters who are mostly very lovable people, he should turn his attention to their work, giving decent coffin space for all dead products.

The saleswoman to-day is a saleslady and similarly the miniature has become (in capable hands), a small painting. Anna Belle Kindlund, though small in person, in fact a living miniature herself, is quite big when it comes to self-expression and all her ivories show bigness and breadth, they have never been conceived in a meticulous frame of mind. Consequently they are very unlike the ordinary article which is turned out more or less pleasingly by hundreds of her less-gifted

comrades in art. Though an obvious *je ne sais quoi de captivant* lurks in each frame we are never disturbed by prettiness, the hall-mark of so many paintings, large or small. This artist is indeed a painter of small portraits rather than a miniaturist and it is to be hoped that the medal awarded her at the Panama-Pacific Exposition is the forerunner of honours that are above and beyond a mere medal, which in the eyes of a true artist has trifling significance. Anna Belle Kindlund is a good painter, but a bad pot-hunter.

In recording the good deeds it would be hardly fair to pass over the slight misdeeds, and in criticising the Kindlund miniatures one feels, *at times only*, that drawing, construction, and values of planes might bear improvement. Her stipple work is her very own and is highly efficient; the leaning toward decoration in a somewhat Japanese spirit has tended to produce a certain flatness in applying the colour. But this very fault may be a virtue in disguise. At all events highly decorative results ensue.

THE KITCHELL MEZZOTONE

IN the November issue of *THE INTERNATIONAL STUDIO* an article appeared favorably regarding the sub-chromatic process invented by Mr. Kitchell, a method of picture making of so high an order that the first specimens have been officially acquired by the British Museum, London; Bibliothèque Nationale, Paris; Congressional Library, Washington; and the Metropolitan Museum of Art in New York. The subject of the first Mezzotone is *Salome* by Regnault, by special courtesy and co-operation of the Metropolitan Museum of Art. The offices of the American Sub-chromatic Alliance are at 15 East 35th Street, New York City.

MR. GEORGE DE FOREST BRUSH, of New York, was in Pittsburgh on November 24 at a reception given in his honour by the Director and the Committee of the Department of Fine Arts, and delivered an address upon that occasion. Mr. Brush is not only one of the great painters of America, but one of the great painters of our time, and in his exquisite representations of grace and beauty he stands almost unrivalled. Two of his important works, *Mother and Child* and *Portrait of a Lady* are in the permanent collection of Carnegie Institute.



SELF-PORTRAIT BY ANNA BELLE KINDLUND



THE SPRINGTIME OF LIFE BY ANNA BELLE KINDLUND



ELLENOR BY ANNA BELLE KINDLUND

Water Colours at Pennsylvania Academy, Philadelphia



BOATS AT GLOUCESTER

BY HAYLEY LEVER

WATER COLOURS AT PENNSYLVANIA ACADEMY, PHILADELPHIA

EVEN with the added attraction of miniatures representing the fifteenth annual exhibition of the Pennsylvania Miniature Society, it can hardly be said that water colours exert quite the same impelling influence as the oils. The fact is, oil is more expensive than water, canvas than paper, and the oil painting is larger in volume and is provided with a highly ornate frame, more is the pity! The average American looks upon a water colour as a ladylike little accomplishment like knitting a pair of socks for the *poilus* or listening to an Hawaiian ditty. In time it will be discovered that a good water colour is a better possession than an inferior oil.

When people fight they are guided by Queensbury rules and regulations, but in water colour there seems to be no recognized method; in fact, anything goes: even oils masquerade as water

colours. Amongst the more interesting examples that stand out as shining lights in the exhibition are some excellent rock-and-water studies by Childe Hassam, daring decorations of parrots, savages and tropical verdure by Alexander Robinson, street scenes in dot-and-dash strokes of pure colour by Alice Schille, excellent Italian scenes by Colin Campbell Cooper, good charcoal portraits powerfully rendered by Leopold Seyffert, Devonshire cream decorations of land and sea by Felicie Waldo Howell, some very luminous street scenes simply executed by John J. Dull whose style and name are at complete variance, and Gloucester impressions by Hayley Lever, who should renounce a little mannerism he has lately adopted of replacing a wash by rows of dots and flicks. He is always interesting, however, and never commonplace. Anne Goldthwaite, Jane Peterson, Charles Grafty with his delicate line drawings, Johanna M. Boericke, Gifford Beal, Hilda Belcher and Charles Warren Eaton are all well represented. W. H. N.



PINES BY THE RIVER

BY CHARLES W. HUDSON



DOCKS

BY THORNTON OAKLEY



ADDINGHAM: SKETCH NO. 2

BY JOHN J. DULL



Courtesy Knoedler Galleries

M. VLADIMIR STASSOF (CRITIQUE D'ART RUSSE)
BY OSSIP PERELMAN
IMPERIAL ACADEMY OF PETROGRAD



Exhibited with the National Society of Portrait Painters, 1916-1917

THE GOLD JACKET
BY DEWITT M. LOCKMAN

Students' Exhibition at Wanamaker's, Philadelphia



A GLOUCESTER FISH-MARKET

BY FERN I. COPPEDGE

STUDENTS' EXHIBITION AT WANAMAKER'S, PHILADELPHIA

THERE are two cogent reasons for feeling interest in the thirteenth annual Competitive Art Exhibition which opened Nov. 6, at Wanamaker's, Philadelphia, in spacious galleries specially set aside for the students and having no connection with the store other than being under the same roof. The reasons are briefly: The increasingly high quality of work shown and the fact that in Mr. Wanamaker America possesses a real patron of art. A collector who buys at a fabulous figure an Old Master is not necessarily a patron of art, more often than not he is merely a patron of the art-dealer, but the man who fosters American art by making it possible for hundreds of students to use his galleries and compete for his prizes, year after year, besides purchasing many of the pictures, is in very sooth a patron of art. What Mr. Wanamaker has done for F. C. Frieseke, H. O.

Tanner, the one-time newsboy, and countless other successful artists, is sufficient proof of the necessity to patronize art to-day, not forgetful of past history which has ever shown that no great art has existed without broad-minded and liberal patrons. The few selected cuts are evidence of how narrow a margin separates the artist and the student. The illustration showing a bleak December night with the belated youth desperately regarding the last departing cab, is well conceived and full of humour. The portrait of the Indian maid has been so excellently handled that the judges passed it by in the firm belief that it was drawn from a photograph. As an example of fine draughtsmanship it certainly should have received a prize. It would be impossible to do more than carry away an impression when confronted with 650 exhibits, and the impression is one of the sincerity and artistic sanity of a very large percentage of the work on view, and the opportunity the students enjoy of making their first bow to the public. W. H. N.



PORTRAIT OF INDIAN MAID

BY STANLEY WOODWARD



Second Prize
STUDY

BY HELENA DAY



EMBARRASSED

BY E. RUSSELL LORD-WOOD

The Wilmington School



BATHERS

BY DOUGLAS DUER

THE WILMINGTON SCHOOL

A VISIT to Wilmington, Delaware, to view their annual exhibition of invited canvases and the work of the local artists convinced us, if convincing had been at all necessary, of the extraordinary respect and admiration with which the late Howard Pyle is regarded, an influence which is not likely to wane for many generations. The friendly ghost of Pyle hovers around the studios and it is no surprise when, on visiting the artists, the door is opened by his old model garbed in ruffles and an old blue cutaway coat with brass buttons. The spirit of Pyle invades the work of his former pupils but the form is different, and it is interesting to note how step by step the emancipation makes itself evident in the pictures shown by such men as Schoonover, Duer, Koerner and Arthurs, only to mention a few, each one working out problems in individual manner. Duer's *Bathers* has all the spirit of a Zorn.

The invited work with exception of C. W.

Redfield, did not prove so attractive as people were led to hope that it would, and more interest centred in the work of the local men tastefully hung in the New Century Club with sixty-eight illustrations by Howard Pyle as *pièce de résistance*. The prize winner, by N. C. Wyeth, was, to say the least, a disappointment. The picture with its high and uninteresting skyline, its utter disregard of accepted composition, seemed to be a challenge, a pictorial demand to be ruled out of the prize list. The jury, however, declined to pick up the gauntlet. Schoonover's picture, here reproduced, is a stunning symphony in Corot-like greys and a strong characterization of solitude and the junction of sea and sky. The Indian in his bark seems to be taking leave of the home of his fathers and seeking a happier one in the *Ewigkeit*.

Koerner's landscapes quite escape the reproach of illustration, if, indeed, that be a reproach. To us, in the previous case, for instance, it is an added delight. He paints very directly and with fine colour restraint.

W. H. N.



SOLITUDES

BY FRANK E. SCHOONOVER



LANDSCAPE

BY W. H. D. KOERNER

Modern Art: The New Spirit in America

MODERN ART: THE NEW SPIRIT IN AMERICA BY WILLARD HUNTINGTON WRIGHT

Editor's Note.—So many galleries are exhibiting modern art that every reflecting person must be convinced that there is something in it in spite of the declaiming attitude of many of the older artists, who are steeped in academical tradition and therefore unwilling to see any other point of view than their own. THE INTERNATIONAL STUDIO, ever anxious to open its columns to all sincere endeavour, no matter what the school or creed may be, has obtained the services of Mr. Willard Huntington Wright, who is specially qualified to criticise the best work that is being performed by different artists upon comparatively new lines. It is hoped that many art lovers who are not stimulated by the ordinary exhibition picture will turn with interest to the recurring critique which Mr. Wright will give monthly in these columns over the more recent art tendencies.

THE modern faction of the present art season was ushered in this month by two exhibitions representing the newer and younger painters of this country—one at the Montross Galleries, the other at Daniel's. During the last two years the more recent developments in painting in Europe have had wide influence on American art. There have been wanting no number of adherents to the new experimental tendencies; galleries which a few seasons back would have refused admittance to the strange and colourful canvases of the æsthetic revolutionists have now thrown open their doors to the new-comers; critics everywhere have shown a tendency to cease their ridicule and to attempt seriously to find their way into the complexities of the recent work; the public itself has not been backward in attending the modern shows; and—what is most significant perhaps—there is now a definite commercial demand for modern pictures. All in all, the new painting has taken a strong foothold in this country. A very large

proportion of the exhibitions last year dealt with the more recent art manifestations, and the prospects for the present season promise even a larger display of the modern work.

The reason for this somewhat startling change is not far to seek. It was at first thought that the new painting dealt wholly in *bizarreries* and trivialities, that it was antipodal to the old and strove only to startle by its novelty of effect. But later, after a more general understanding of its ideals had come about, many saw that the new aspired only to carry on the old through an evolution of means and methods, that fundamentally the two were not unlike, that in appear-

ance only, and not in æsthetic principle, did they differ. But whether one gives support to the new work or not, it has become an unavoidable factor in American art. One cannot escape it entirely: its activities are too extensive and too numerous; too much is being written about it; too many galleries are exposing it; too many spectators are being drawn to it. Its existence must be accepted, although its value may be rejected.



Courtesy Montross Gallery.

INTERIOR WITH STILL LIFE

BY HENRY L. M'FEE

No longer can it be ignored. As I have said, two galleries have already this season displayed numerous examples of the new work; and while it is too early to expect the best from the younger talent or to welcome any of the new-comers to the ranks of permanent native innovators, nevertheless both these exhibitions have revealed much conspicuous promise besides showing many canvases of men already well known in the modern movement. Among the more prominent names may be mentioned Marin, McFee, Benton, Man Ray, Walkowitz, Zorach, Hartley, Kroll, Of, Dasburg and Halpert.

The work of all these painters was seen last

Modern Art: The New Spirit in America

season, and that which interests the critic is the progress made during the summer. Kroll, Benton and McFee are conspicuous among those who have consciously gone forward. Kroll in particular has changed for the better. Not long ago this painter's work was systematised and insensitive—the kind of work which any one of a hundred meagrely talented young men might have done—but in his present picture, *Two Rivers*, is to be remarked a new attitude, a new awakened impulse in his approach to his subject. He has studied Cézanne, and that master of landscape is unmistakably leading him toward a profounder and surer vision.

Kroll has yet to comprehend Cézanne, but his colour is better, his handling freer, and his recognisable form more precise.

Benton, too, is forging ahead. Although there is a certain stiffness in his figures, they reveal a genuine feeling for plasticity in drawing. His lines are still sharp, his colours harsh, and his draughtsmanship is laboured; but withal his picture attests to a knowledge which in time may give birth to rhythmically solid art of a high order. He has an understanding of compositional form in three dimensions; and while his work now bears the mark of too self-conscious study, it is preoccupied with profound problems and worthy of respect.

McFee's *Interior with Still-Life* is highly sensitive in its planar expression, possessing some of the delicate beauty of an early Picasso. However, it is a representation which is colder than it should be—the result of too concentrated an interest in his method and medium. In time, no doubt, this coldness will disappear, leaving him free to master his artistic desire. At present he is a craftsman—a sensitive, artistic craftsman to be sure, but nevertheless a painter who has a system which needs continual watching and nursing.

Halpert unfortunately shows no progress. He has gained in neither sensitivity nor vision; and his colours, though greyish, are, as usual, either heavy or discordant. His *Cathedral: Toledo* is little more than a school drawing in the early manner of Delaunay, with certain Puy-Manguin-Friesz-Vlaminck tendencies bent to professional ends. Halpert's work, almost alone amid that of the young men of talent in America, breathes a narrow contentment with what he has accomplished.

Man Ray's offerings are very early, and are in no way representative of his two-dimensional talent, lacking even his later richness. Of's very lovely Renoiresque landscapes are not new, but they possess a permanent beauty which makes them at all times acceptable. Ben Benn has been caught in the futile ultra-realism of Rivera—that realism which evolved from Pointillism and is the logical culmination of an extended and unrepressed Cubism. Dasburg's portrait is not what one was led to expect while contemplating his last year's work; but here is a painter who is attacking difficult problems, and he must pass through many phases before he attains his high ambitions.

In all these works mentioned, and in many more by men of whom I shall speak later, there are to be found two distinct impulses. First, there is that vague and, at bottom, inarticulate impulse which makes of art a vision of mystery and chaos, a half-seen, half-felt emotion which has been caught in a flash by the inner consciousness. Painters of this type of mind are pre-eminently abstract and metaphysical: life to them is symbolic, possessed of a hidden, inner significance. Their pictures are poetic rather than formally plastic. The other temperamental impulse results in a spontaneous reaction to the visual beauty in nature. Painters of this latter type interpret nature, not as a series of associative symbols, but as a collection of forms answering to the physical needs of composition.

In the greatest art, of course, both impulses must have come together and been wholly amalgamated; but at present the exponents of the new work lack that unity of inner and outer beauty which the highest achievement demands. Up to now we have had mostly experiments—the work of pioneers rather than achievers. Much of it is indeed worthy and fraught with far-flung importance; and the roads opening up before these efforts of to-day will be the highways of the artists of to-morrow.

THE coming month will see three exhibitions of the new work—each representing a distinct phase of modern art.

At 291 Fifth Avenue Walkowitz will expose.

At the Daniel Gallery the work of William and Marguerite Zorach will be on view.

At the Modern Gallery will be pictures by Derain, Vlaminck and Burty.

Gallery Notes



Courtesy Knoedler Galleries

A COLONNADE AT THE OLD PALACE AT GREENWICH

BY WM. B. E. RANKEN

GALLERY NOTES

It is a hopeful sign of increasing art interest when we observe throughout the length and breadth of the land new institutes of art being built or old ones being converted into better forms, museums being planned and erected, besides numerous galleries springing into being. Here in New York, where there is less need numerically for new galleries, we take pleasure in recording the Milch Gallery at 108 West 57th Street, which bids fair to outstrip most of its competitors in its admirable arrangement and completeness. Its destinies are under the control of Mr. Rehn, whose knowledge of art and artists, geniality and good business ability will go far to bring success. They have opened proceedings by a show of paintings by Inness, Fuller, Rehn, Sully, Blakelock, Murphy, Wyant and Ryder, and their selections have shown a decided demand for quality.

Several artists are no longer with us. The death of William M. Chase, quickly followed by that of H. W. Ranger, Gedney Bunce and C.

Noel Flagg, has caused wide-spread comment and regret. A commemorative article upon Mr. Chase, with reproductions of some hitherto unpublished paintings, kindly placed at our disposal by his widow, will shortly appear in these columns.

The enrollment of Mr. Martin Birnbaum in the firm of Scott & Fowles is guarantee of some interesting exhibitions during the season. A large assortment of never exhibited Augustus Johns' works will certainly go far to block traffic on Fifth Avenue when the day arrives.

The New York Water Colour Club and the National Association of Portrait Painters for the greater part of November have attracted visitors to the American Fine Arts Building, the Vanderbilt Gallery being devoted to portraits. Space only permits one illustration and *Gold Jacket*, the work of De Witt M. Lockman has been selected, not with the claim that it was the best picture there but as a well-painted, well-patterned portrait that has created very great interest. The Thomas Eakins canvas is a masterpiece of draughtsmanship and dimensional force, a veritable warning to the more modern men who

Gallery Notes

sacrifice so much to colour and chic. Take Robert Henri's painting; excellent in many respects, but where is the atmosphere? Irving R. Wiles, Helen Turner, Henry Hubbell were well represented. Earl Stetson Crawford's *Girl with a Gun* has very much to recommend it. If his colour were juicier and mass considered more than line, it would be a notable performance. The Beresford group by S. M. Roosevelt is an interesting essay in the grand manner.

Most important from a sculptural point of view was the Gorham November Exhibition arranged by Mr. Frank Purdy, where some hundred artists displayed their work in park-like surroundings, amid the splash of water, overhanging greenery and fallen leaves for a carpet. Work that attracted particular attention was that of Mario Korbel, Edward McCartan, Victor D. Salvatore, C. Scarpitta, Anna Coleman Ladd and Helen Farnsworth Mears, whose recent death has removed a great artist.

The tenth annual exhibition of hand-wrought

articles—Jewellery, Metal-work, Ceramics, Wood Carving, Textiles, Leather-work, Baskets, Photographs, Christmas Cards, etc., will be held under the auspices of the National Society of Craftsmen in the Arts Club Gallery, 119 East 19th Street, New York City, from December 6 to December 29.

The work of Ossip Perelman, of the Imperial Academy of Petrograd, was on view last month at Knoedler's and made a great impression. On page lviii we have reproduced his wonderful portrait of M. Stasoff, a seven-foot Russian with brain in proportion, who sits on a veranda in Russian costume, red morocco top boots, baggy blue-black breeches, and yellow smock. The way he has worked from the startling red boots up into the atmosphere is a joyous performance.

Hugo Ballin has been exhibiting drawings at the Goupil Galleries; composition studies, portraits, nudes, draperies, altar sketches, etc., mostly studies for the many murals executed of late years. Ossip Linde has just exhibited Vene-



FAIRHAVEN

BY CLIFFORD W. ASHLEY

Gallery Notes

tian and Connecticut paintings at the Historical and Art Society in Albany. His pictures of Venice and Bruges have been specially noticed in this magazine for their fine qualities. His success as a teacher at Westport equals his record as an efficient artist. Good colour and considerable imagination mark Emil Holzhauer's exhibition at the Braun Galleries. William B. E. Ranken has been showing unusual water colours of figureless interiors at Knoedler's. The interiors he selects are so interesting that a figure would be an intrusion. Staterooms at Blenheim Palace jostle Chinese Pagodas and Fifth Avenue drawing-rooms; all are rich in colour and design.

The Ehrich Galleries continue in their well-directed efforts towards instilling in the collector a desire for the lesser-known masters, especially as the greatest men are unobtainable or else too expensive for the ordinary man. Former exhibitions of this nature have been highly successful.

The Macbeth Gallery has been shewing the

work of Clifford W. Ashley, who is busy chronicling in oil—oil to oil—the old whaling industries of New Bedford which in time will disappear, to make room possibly for ammunition factories. Ashley knows the sea and paints it well. Many of his canvases are highly dramatic; all are interesting. Painter friends are also showing at Macbeth's. George M. Bruestle, Wilson Irvine, Robert H. Nisbet, who improves like old port, Carl J. Nordell, Edward C. Volkert, the cattle painter, and Guy C. Wiggins.

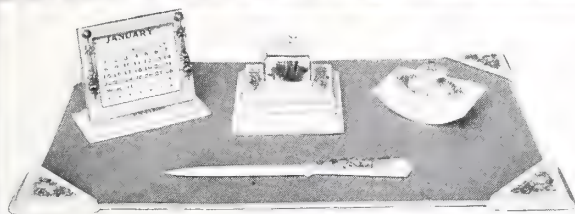
A very notable one-man show at the Arlington Galleries was that of Robert Spencer, whose work is well known to visitors of galleries. With subdued palette he portrays factories and tenements but always seeing the picturesque and not the sordid. His figures are more felicitous than his trees, the charm of which seems to elude him.

The Friends of Young Artists have returned to life and will be giving an exhibition during the month.

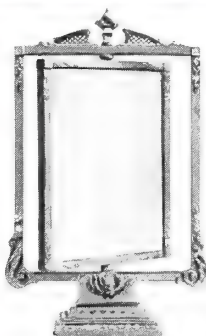


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BY HENRY RUSSELL WRAY



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S 107. Amethyst Bowl—It stands on a teakwood base, and is 13 ins. in diameter. \$8.50.



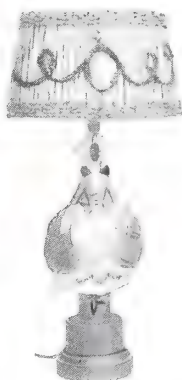
S 104. Sheffield Cigar Box—Dutch Silver design and cedar lined, measuring 4 ins. high, 5 1/2 ins. wide, and 7 1/2 ins. long. \$10.00.



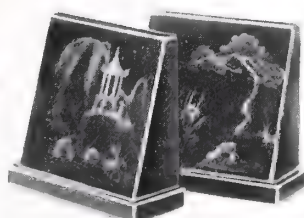
S 103. Mahogany Floor Lamp—With very heavy hand carving and a silk shade, 24 ins. in diameter, in either old rose or old gold. \$35.00.



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S 105. Black Lacquer Bookends—Their Chinese design is in gold. \$7.50.



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REGNAULT'S SALOME

RMR. BRYSON BURROUGHS, curator of paintings at the Metropolitan Museum of Art, writes about this famous picture, giving much entertaining history in connection with its purchase.

At the sale of the collection of the Marquise Landolfo-Carcano at Paris in 1912, this work was the occasion of most sensational bidding in which the Museum of the Louvre took part. The Louvre's allotment was insufficient and the successful bidder, Mr. Roland Knoedler, unwilling to deprive France of a work which was desired for the national collections, offered to cede the picture to them for the amount which he had paid for it. The government being unable to avail itself of this offer, the picture was brought to America. Mr. Knoedler, who has always been a warm friend of the Museum, and is one of its Fellows in Perpetuity, has wished to see this picture in the Museum collection, and while the price paid by Mr. Baker is not known and is understood to be confidential, the Museum undoubtedly owes its present opportunity in part to Mr. Knoedler's interest.

THE GARDEN MAGAZINE

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Owned by the Metropolitan Museum of Art

SALOME, BY REGNAULT

The picture was started in 1868, when Regnault was a student at the Villa Medici, where he had gone two years before as the winner of the Prix de Rome. It was finished in 1870 but a few months before the artist, whose fame was already acknowledged, met death in a skirmish before Buzenval at the siege of Paris, January 17, 1871. He was but twenty-seven at the time. In his Correspondence, edited by Arthur Duparc, one can follow the genesis of the picture from occasional references. His first idea was to make merely a study of the model, to be called the *Study of an African Woman*. Then he wished to add certain accessories and to paint a picture to be entitled *The Favorite Slave*. Afterward the idea of Salome was adopted. One can read of certain draperies, shawls, and the like which he was utilizing for the picture. After the exhibition of the work, when he had been amused by the comments of some of the critics who credited him with profound and philo-

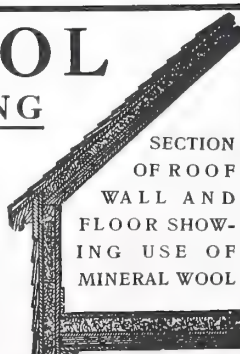
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sophical intentions, he wrote to a friend: "I have wished, however, to express certain things and I am happy that you have understood them. Yes, a caressing ferociousness is the foundation of her nature and she is, as you have perceived, a sort of tame black panther, but always savage and cruel." He regretted afterward that he had not made a dramatic picture of the subject. His *Executioner*, now in the Louvre, shows what he might have done with it. He considered at one time the possibility of putting the head of Saint John Baptist in the copper platter which his *Salome* holds in her lap. But these changes were not made and the *Salome* as we see it to-day was sent to the Salon of 1870, where its success was overwhelming.

Instead of attempting to describe the picture and to comment on its qualities, I will translate parts of an article written at the time of its exhibition by the most ardent and eloquent of Regnault's admirers, Théophile Gautier.

"The event of the Salon is the *Salome*. . . . Have you never in summer entered a room with the blinds drawn so that the obscurity would bring freshness? All is bathed in sleeping shadow where the forms are lost and the colours blend together. However, a ray of sunlight has slipped in by a crack and throws its sharp light on a picture hung against the wall. At this magical contact the picture takes on a strange intensity of life; it sparkles, it shines, it melts into the light and almost dazzles one. In the gallery in which it is exhibited the *Salome* of M. Regnault produces this effect. . . . It is long since a work of this value has been shown at the Salon, and when one thinks of M. Regnault as still a student at the Villa Medici, one questions what such a student will be able to do in time when he becomes a master. . . . His is the most remarkable individuality among the young generation of artists; to be in the first rank amongst the moderns seems to be his due, if he has not already reached it. . . .

"Happily there is not in M. Regnault what the philosophers and the critics call *thought*; he has but the ideas of a painter and not those of a litterateur, a widely different thing. The subject from the dramatic or the historical or the anecdotal point of view preoccupies him but little, and he does not seek to interest by heart-rending surroundings (*des mises en scène attendrissantes*). His effects are the effects of painting; contrasts, combinations of colour, lights and shadows, surprises and delights of the eyes. He gives you these sensations, this voluptuousness, these joys

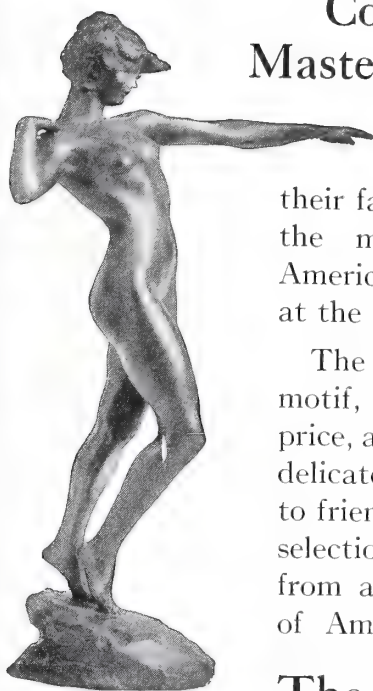
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which are of the pure domain of sight and which no other art is able to evoke. We avow humbly, even though it would draw upon us the contempt of the aesthetes, that we love painting well enough that has no other purpose but painting.

"A poet—a friend of ours—wrote a poem a time ago called Symphony in White Major, where each quatrain brought in inevitably an idea, a comparison, or an image of white. One would say that M. Regnault, in composing his picture of *Salome*, has an intention of this sort. The only difference is that he has adopted for his dominant the note of yellow. A curtain of yellow satin of the most startling effect fills the background of the canvas. Here is his theme propounded! It is now a question of developing it, and varying it without destroying the harmony, and never has colourist chosen a more difficult problem.

"Salome has just finished her salacious dance and according to the advice of Herodias, her mother, she claims for reward the head of Saint John Baptist. . . . Salome is alone in the picture. She is seated on one of those inlaid stools on which in the Orient dishes are placed. The artist has given her a physiognomy of a strange character which does not resemble the Hebraic type and still less the Grecian regularity. In Spain they would describe her in one word in saying she is *muy gitana*, which means endowed with a bizarre and savage grace and a fascination diabolically irresistible, even with a touch of ugliness; for correct beauty is not necessary to these charmers. A forest of coal-black hair in rebellious disorder, all crumpled up, frames her visage and falls in heavy locks on her shoulders. This black note, violently thrown into the middle of the canvas, supports and dominates the whole gamut of yellows, and the artist leads up to it daringly by black ebony earrings.

"In this abundant hair there is something wild, barbarous, bestial, that contrasts with the delicate and almost infantile features, coloured under their amber pallor with a faint pinkish glow. The mouth has the vague smile, somewhat out of breath, of the dancer after her exertion. The eyes, cruelly and tranquilly voluptuous, look out and seem to await the sign of consent. Salome holds on her knees a great platter of repoussé copper, on which is a *Kandjar*, a great knife with ivory handle and a scabbard of red velvet with bands of silver. This platter in which the head will fall is for her like the tambourine of the mountebank after the performance, and the Oriental indifference to human life has never been better painted than in this girl whose hand plays with the handle of the *Kandjar* while the other rests on her hip.

"The costume of Salome does not belong to any epoch, to any country; it is pure fantasy, and such as might be arranged by the caprice of a dancer, who wishes to please and turn the head of her public. A tunic of Naples yellow is fastened at the right shoulder by a medallion of silver and ivory, leaving the bosom exposed to the breasts. A bracelet of green enamel, representing a viper with eyes of rubies encircles the arm, delicate and round but a little undeveloped still, as is to be expected in a very young woman. On the

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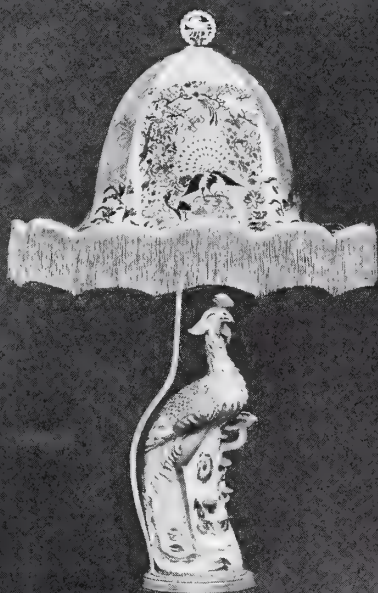
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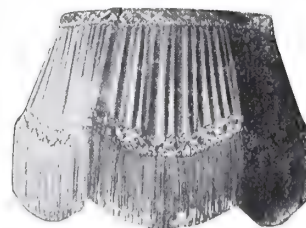
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shoulder is thrown a shawl of tender pink whose tint is almost that of the flesh. A violet sash with large folds is tied about her waist, forming the complementary harmony with the pale yellow of the tunic, as the black of the hair makes with the yellow of the background. A skirt of golden gauze with luminous spangles and a white mantle bordered with yellow, thrown back, complete this mad toilet of a courtesan and dancer. . . . You see that the young artist has carried his picture through to the end without forgetting his theme for one instant, his symphony in yellow major; and from this results a picture of the most brilliant and most harmonious aspect, notwithstanding the grouping of tones which one is not accustomed to see together.

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1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, John Lane Company, 120 West 32d Street, New York, N. Y.

European Editor, Charles Holme, 44 Leicester Square, London, England.

American Editor, W. H. de B. Nelson, 120 West 32d Street, New York, N. Y.

Managing Editor, W. H. de B. Nelson, 120 West 32d Street, New York, N. Y.

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2. That the owners are: John Lane Company, 120 West 32d Street, New York, N. Y.; Robert W. DeForest, 30 Broad Street, New York, N. Y.; J. Jefferson Jones, 120 West 32d Street, New York, N. Y.; Henry W. DeForest, 30 Broad Street, New York, N. Y.; Rodman Gilder, 896 Madison Avenue, New York, N. Y.; John Lane, Vigo Street, London, W., England; E. Kent Hubbard, Jr., Middletown, Connecticut; Acosta Nichols, 43 Exchange Place, New York, N. Y.; Rutger B. Jewett, 35 West 32d Street, New York, N. Y.; Estate of Spencer Trask, 43 Exchange Place, New York, N. Y.

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RALPH W. CAREY,
Business Manager.

Sworn to and subscribed before me this 30th day of September, 1916.

ALFRED S. COE.

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New York County No. 226.

New York Register No. 8185.

(My commission expires March 30, 1918.)

REVERE SILVER

At the present time there is on exhibition at the Worcester Art Museum a collection of thirty-four pieces of silver made by Paul Revere, and generously lent by a lineal descendant, Mrs. Nathaniel Thayer, née Pauline Revere, of Lancaster.

Few people realize the prominent place which Paul Revere, the son of liberty, or "the Mercury of the Revolution," as he is sometimes called, filled in the life of the colonies, and that even had he never been immortalized by the poet for his historic ride, his name would still have been preserved to later generations on account of the many useful, if less picturesque, ways in which he served his country.

His father, Apollos Rivoire, born in France, came to Boston when thirteen years of age, and after due time changed his name to one more easily mastered by the Saxon tongues of his neighbors, but fortunately to one which had a quaintly distinctive quality, and became known as Paul Revere. His son Paul, afterward the patriot, entered his father's shop where he learned the trade of a silversmith. This work developed the mechanical side of the youth, and he also became an expert copperplate engraver, specimens of his work being held in high esteem to-day.

As a silversmith he was the peer of all his famous contemporaries. His work is much coveted and cherished for the great beauty of its design and workmanship, as is also that of his father, it being difficult at times to distinguish between the two.

In Mrs. Thayer's collection the brazier, an early form of chafing-dish, is the most distinguished piece, as it might well be in any similar group. It was made during Revere's best period, and is considered one of the finest existing examples of the early silversmith's art. It stands on three short silver legs which terminate in scrolls. Both the lower portion, which held the coals or alcohol, and the upper part of the receptacle are ornamented with a beautiful pierced design.

Many families have retained among their choice possessions at least one of the low bowls or "saucers with ears," known as porringers, or as "cupping and bleeding cups" when making a part of a surgeon's outfit. These have no decoration with the exception of the pierced design on the handle, the key-hole pattern being the most common as well as the most convenient when hanging the dishes from the edge of the dresser shelf, where they were wont to repose when not in use. There are three of these in the exhibition, but only one, which was made by Revere for his daughter and bears her initials, has the rare addition of a cover.

The two teapots in the group are both perfect in their way, but are of quite different make-up. One is cylindrical in shape with godrooned edges and a fluted spout, and is severe and dignified in its simplicity; the other, very dainty and elegant, with its fluted oval-shaped body, engraved with an exquisite conventional flower and leaf design. Lifting the cover of this we find inside a piece of paper, yellow with age, on which is the bill for the teapot, made out to Moses Brown, of Boston, April 2, 1777, in Revere's handwriting, and receipted by him.

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The world-wide homage to Shakespeare which has found expression in connection with the Tercentenary Celebrations of the poet's death has suggested that the present is a fitting moment to issue a comprehensive survey of the achievements of pictorial art in the interpretation and illustration of the immortal plays. The result is this special number of "The Studio" which presents a graphic record of Shakespearean illustration in its various periods, phases, manners and methods. This, it is believed, is the first attempt of the kind, and the volume should provide an interesting chapter in the history of illustration.

The volume contains a remarkable series of reproductions of the most interesting and notable paintings, drawings and engravings, forming a unique and valuable survey of the manner in which artists of different periods have rendered Shakespeare, from the quaint and curious illustrations of the earlier editions down to the present day.

JOHN LANE COMPANY, Publishers, NEW YORK

Two generous-sized sauce boats stand sturdily on their three feet of shell pattern, this pattern being repeated where the legs join the body of the dish. The tops of the handles are finished with cherubs' heads.

Other choice pieces in the collection are two cream pitchers, unlike, and so beautifully modelled as to make any ornamentation seem superfluous; there are table spoons, teaspoons, egg-spoons, a large ladle for soup and a very small one, evidently used for cream, with a bowl almost as deep as a cup, and a pronounced curve to the handle; two gift cups, with short stems and very round bowls, gilded in the inside, which were presented one to the bride and one to the groom; two casters pierced in geometric designs, one finished at the top with a twisted finial, and the other with a pineapple, the emblem of hospitality; and a can, one of the many examples still extant of the vessels used for liquor, which was wont to flow as freely as water at all friendly gatherings. So common did this habit of drinking their neighbours' health and happiness become, that at one time a law was passed prohibiting the custom, but as it was impossible to enforce it, the law was repealed by the Massachusetts court, and the tankards and cans are among the most numerous of the household utensils from this period.

It seems small wonder, after viewing such a collection with pleasure and admiration, that modern silversmiths are reverting to the purity of form of the early styles, with their delightful sense of proportion and beauty of line. But it is difficult to see why these were ever discarded for the hideous shapes and tortured designs which embellished much of the later silver.

THE CLEVELAND MUSEUM OF ART

From the Museum Bulletin

To Mr. and Mrs. J. H. Wade the Museum is once more indebted for a most important gift consisting of thirty-four paintings of various schools, given "without conditions of any kind" and representing a most important addition to the collections. Included are fine examples by Turner, Romney, Van Dyck, Teniers, Van Marcke, Israels, La Tour, Jacque, Diaz, Corot, Degas, Puvis de Chavannes—to mention but a few names indicating the variety of schools and periods represented.

Gallery VI has been modernized with a group of paintings lent anonymously, including works by Gaston La Touche, Monet, Raffaelli, Manet, Lhermitte, Besnard, Aman-Jean, Pissarro, Canals, Le Sidaner, Loiseau, Renoir, Menard and Moret. To these are added the important Bouguereau, the Tryon, Diaz, Schreyer, Breton and Cabanel from the Hurlbut Collection, Mrs. R. D. Evans's charming paintings by Millet and Corot, and the Boudin beach scenes lent by Mr. Albert Rosenthal.

Important pictures have been added permanently to the Colonial Gallery. The Dunlap portrait of Mrs. Cooper, and *Old Pat* by Jarvis, are the gift of Mr. J. H. Wade, while the McKinney portrait by Jouett has been presented by Mr. William Macbeth; and the portraits of Matteson by Charles Loring Elliott and of Dr. J. W. Frances by Daniel Huntington have been acquired for the John Huntington Collection.



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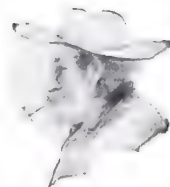
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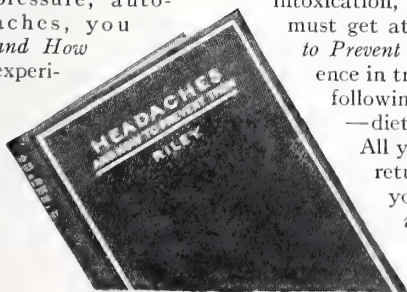
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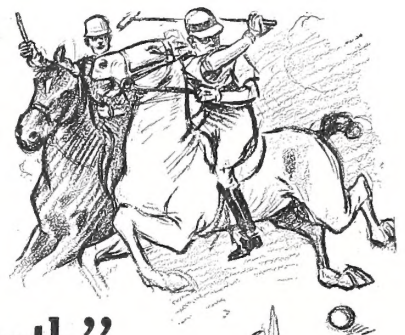
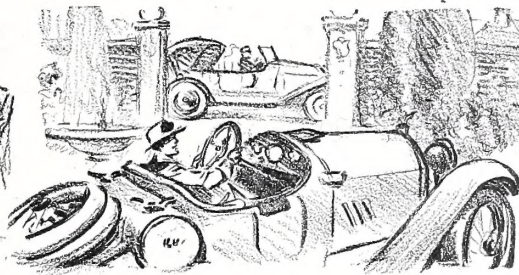
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